A GROUP PICTURE, PAINTED IN TEMPERA, BY FIRST GRADE CHILDREN, LOS FELIZ ELEMENTARY SCHOOL, LOS ANGELES, CALIFORNIA. FROM THE ARTICLE ON PAGE 8.

SCHOOL ARTS

Crafts in the School Art Program

JANUARY 1958/SEVENTY CENTS

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Cover, group picture from the Los Feliz School. From the article by Pauli Tolman, beginning on page three.

SCHOOL ARTS

the art education magazine

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Crafts in the School Art Program

SPECIAL ARTICLES

REGULAR FEATURES

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using this issue

During the National Art Education conference in Los Angeles we visited the Los Feliz School, and were so impressed that we asked art supervisor Pauli Tolman to write about it. We liked the spirit of the school and the real interest in art shown by the classroom teachers. Read about it on page 3. This issue highlights Crafts in the School Art Program, with articles in various fields. John Leary introduces a simple jewelry casting technique on page 9. John Cataldo and Pearl Degenhart discuss woodcarving and design on pages 13 and 17. Nancy Belfer tells about a high school weaving project, page 19. Articles on pages 27 and 28 are devoted to sand casting. Eleeda Malcolm tells how to make fantastic forms with wax, 29, and Jack Burgner gives us a different approach to the making of puppets, page 31. Carolyn Browning discusses a design project with wire and paper on page 12. Ralph Pearson is back with another of his Interviews With Nonfamous People, page 25.

We are always glad to say a kind word for the special services craft program of the Army because Eugenia Nowlin, technical adviser to this program (and an advisory editor of School Arts) has done so much to keep the standards high. Read what they do in the Alaska craft shops on page 21. Hale Woodruff is receiving a great deal of compliments for his Understanding Art feature. We like the way he talks and the way he looks at paintings and sees so many things we could overlook. It is not high brow, but down to earth, and we feel that we know the artist when he is through telling us about him. This feature is on pages 38 and 39. Your other favorite features are where you usually find them.

NEWS DIGEST

Western Arts at Louisville The biennial convention of the Western Arts Association will be held at the Brown Hotel, Louisville, Kentucky, on March 30–April 3, 1958.

Southeastern Arts at Tampa Southeastern Arts will hold its 1958 conference at the Hotel Hillsboro, Tampa, Florida, on April 7–9. The theme is "Operation Creativity."

Bouquets to Other Publications Well-designed and edited state publications received this year include FATA Art News, published by the Florida Art Teachers Association, and the Art Bulletin of the Utah Art Educators' Association.

Eastern Arts at Washington The Hotel Statler, Washington, D.C., will be the scene of the 1958 convention of Eastern Arts Association. The dates are March 8–March 12.

NCOAE Meets in New York The National Committee on Art Education will hold its 1958 meeting at the Museum of Modern Art in New York City. The council has been meeting regularly to re-evaluate its activities as a national organization and to plan for the spring meeting. More news later.

New Boundaries for National? The four regional associations which form the National Art Education Association have a long history of development which precedes the national organization. There are many who believe that the time has arrived for a change in boundary lines so that these organizations are more equal in size and so that distances in traveling to conventions may be cut down. A committee has been making a study of these problems for three years. While it has no solution to offer at the moment, a report on the problems and possibilities is included in the November issue of Art Education, the national journal.

NCOAE Regional Meeting in Wilmington The Delaware Art Center in Wilmington was host to a regional meeting of the National Committee on Art Education on November 16. More than two hundred heard Victor D'Amico speak on "Changing Concepts in Art Education," followed by a round-table discussion with various leaders in art education.

NYU Offers High School Workshop A tuition-free painting workshop for outstanding high school art students in the metropolitan New York area will be conducted by the art education department of New York University during the spring semester. The group of twenty-five high school juniors and seniors were selected on the basis of examples of their work and the recommendation of their art teachers. The workshop meets late Wednesday afternoon, for twelve weeks beginning January 29. In addition to obvious values, the workshop will serve as a laboratory for art majors.

New Look in NYSATA Newsletter The Newsletter of the New York State Art Teachers Association has appeared in a new format which deserves our congratulations. The editor is Kenneth Marantz of Hicksville, Long Island, New York.

Pacific Arts at Asilomar The Pacific Arts Association will meet March 31 through April 4 at Asilomar, conference grounds. This is south of San Francisco on the Monterey Peninsula.

De Francesco Authors New Book Advisory editor Italo L. de Francesco is author of a new book, "Art Education, Its Means and Ends," just published by Harper. This book of 652 pages represents the culmination of a great effort and his many friends rejoice in its publication. The book will be reviewed on our New Teaching Aids page. Best wishes.

A group picture of the cattle industry, painted in tempera with sponge and brush by sixth graders of the Los Feliz School.

WE VISIT A LOS ANGELES SCHOOL

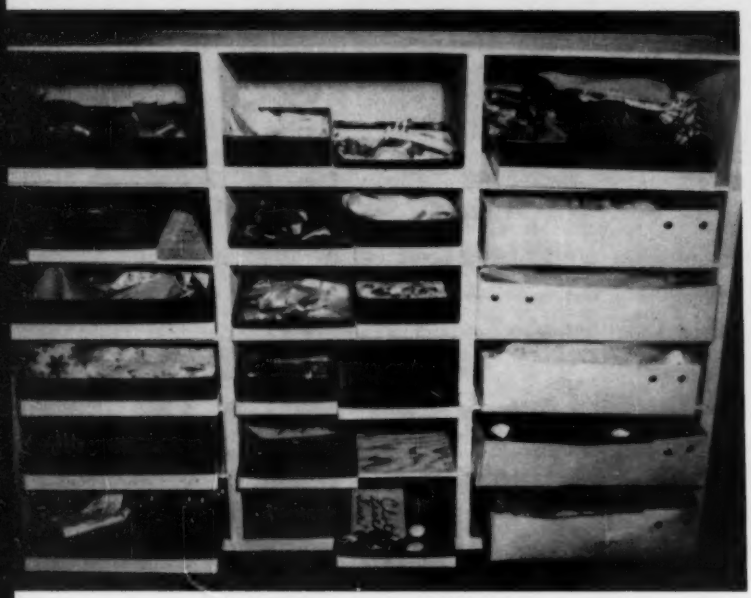
PAULI TOLMAN

Here is a fine example of a school where classroom teachers recognize values from art activities as a part of the regular class program. We liked what we saw there and asked if we could take you on a visit.

ALL PHOTOS BY IRVING PRESSMAN

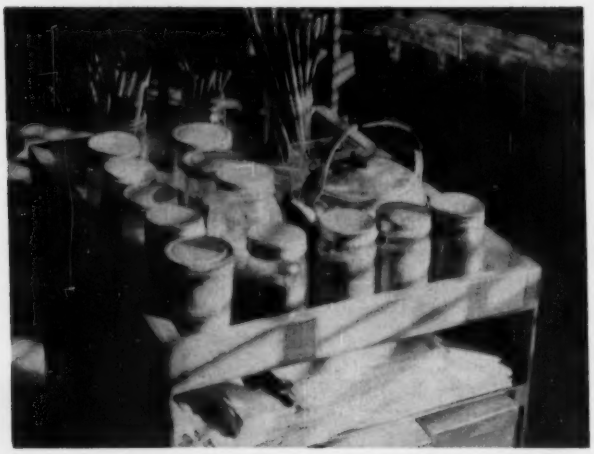
Palette knife painting with tempera and string, second grade.

At Los Feliz School, Los Angeles, principal and teachers consider art perhaps the most important subject in the curriculum through which they can teach the finest concepts of living together as human beings. The entire staff endeavors to carry on a preventive, positive program rather than a remedial one, although when necessary they also do remedial work. They begin their work at every grade level with an understanding of the materials to be used. Each material is manipulated and explored to discover its potential uses. The correct use and care of tools and equipment are stressed. Self-service to the point of a no-monitor program is practiced. This necessitates careful, orderly storage of materials and designated work areas. The teachers often meet in workshops to make storage cabinets, racks, and mobile carts to meet the needs of their specific classroom activities. Often the boys and girls improvise adequate



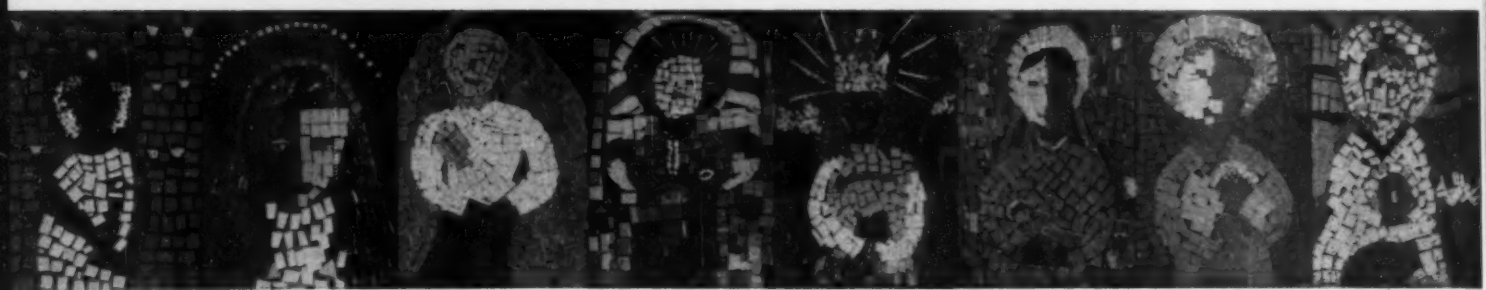
A collage cart. Materials are collected by the children.

A sand cart, with areas for sand, weeds, rocks, beans, beads.



Paint cart, left; painting file, right. Each child files his own paintings when they are not on display. Finished work is taken home periodically, but only when there are sufficient examples to show progress made. Parents receive explanation.

Mosaics by fifth and sixth grade children were made of gift boxes cut into small pieces. The results made a striking panel.

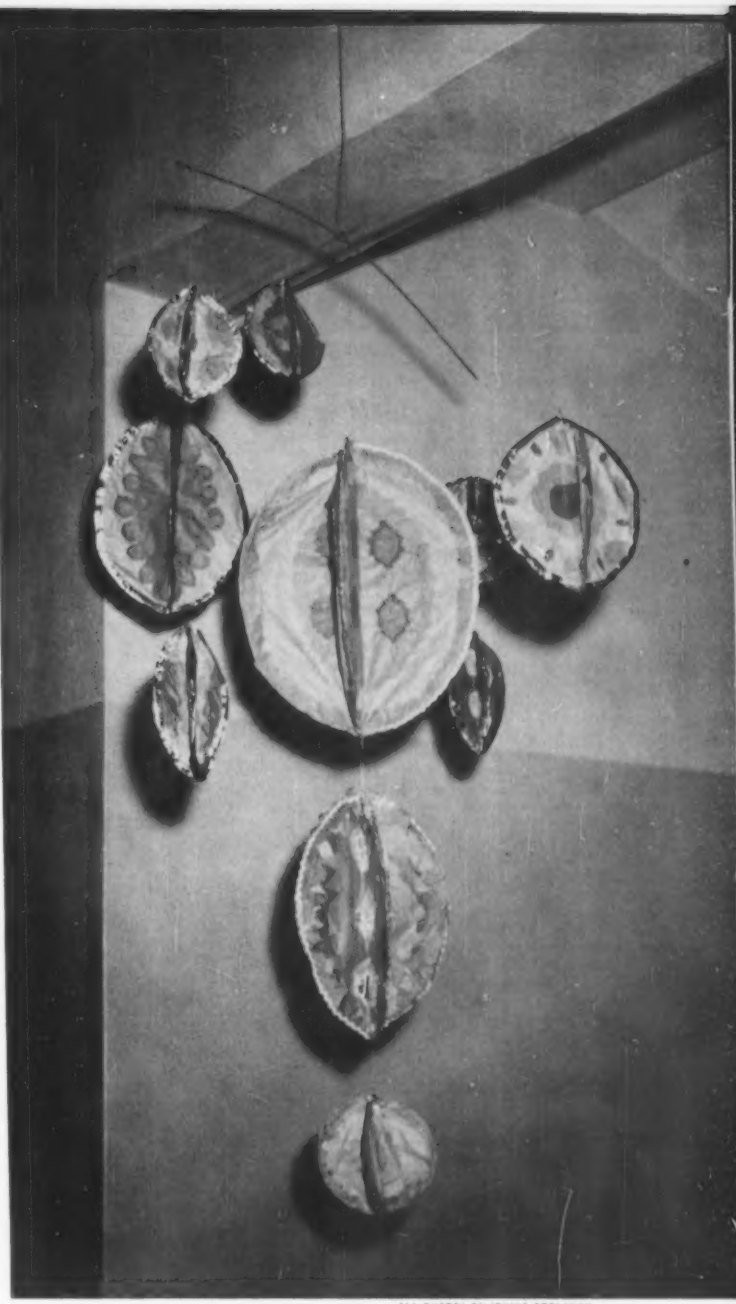


storage areas. There is always a specific place for each tool or material used. This makes it easy for children to help themselves and to learn well two of the basic laws of art—order and organization.

Much time is spent in helping children to discover themselves and their environment and to relate themselves to their environment. The building of the vocabularies of the senses is more important to these teachers than stressing graphic expression, for if the child is full to overflowing with what he has learned to see, hear, taste, smell and touch, he will express himself freely—verbally or graphically. For example, many days are spent looking at trees—discovering that even trees of the same species differ like human beings. Some trees are short and squatty, others tall and slender—some spread out their limbs and others hold their limbs close to their sides. Some are mostly trunk with little foliage—some mostly foliage with little trunk. The foliage differs from delicate lacy leaves through which the sky may be seen, to heavy firm foliage that appears solid. The children listen to the many sounds of the trees—wind through the leaves—branches against barks. They smell the barks and the leaves. They taste and feel the parts of the tree. In short, when the word tree is mentioned they call up in their minds a myriad of trees rather than one consisting of a green golf ball on a lollipop stick.

Just as they discover trees so they discover people, animals, birds, soil, grasses, houses, skies and all of the great outdoors. Many times they sketch with long sticks in the sand or earth. Here the finest pictures develop, for the children have greater courage, especially at the upper grade levels, when they can quickly wipe out what they have done and can start anew.

Children work independently and in groups. Group pictures, as we like to call the pictures that resemble murals, are a wonderful medium through which we teach teamwork—sharing with and appreciation of one another. A group picture is made after much content has been built up during classroom activities and discussion; when there is a need felt to clarify for all certain concepts learned; and sometimes, even just for fun. The group picture is started by the listing of just what the children wish to put into it.



ALL PHOTOS BY IRVING PRESSMAN

Sixth graders made this mobile of colored tissues and box top paper. All work is by children of the Los Feliz School.

Additional cardboard mosaics by fifth and sixth grade. You see evidence of children's art work everywhere in this school.

A group picture, in wet tempera, by first grade children of the Los Feliz School. Another example is shown on the cover.

Second grade children give their impressions of a bus trip where they learned firsthand about milk; tempera with sponge.

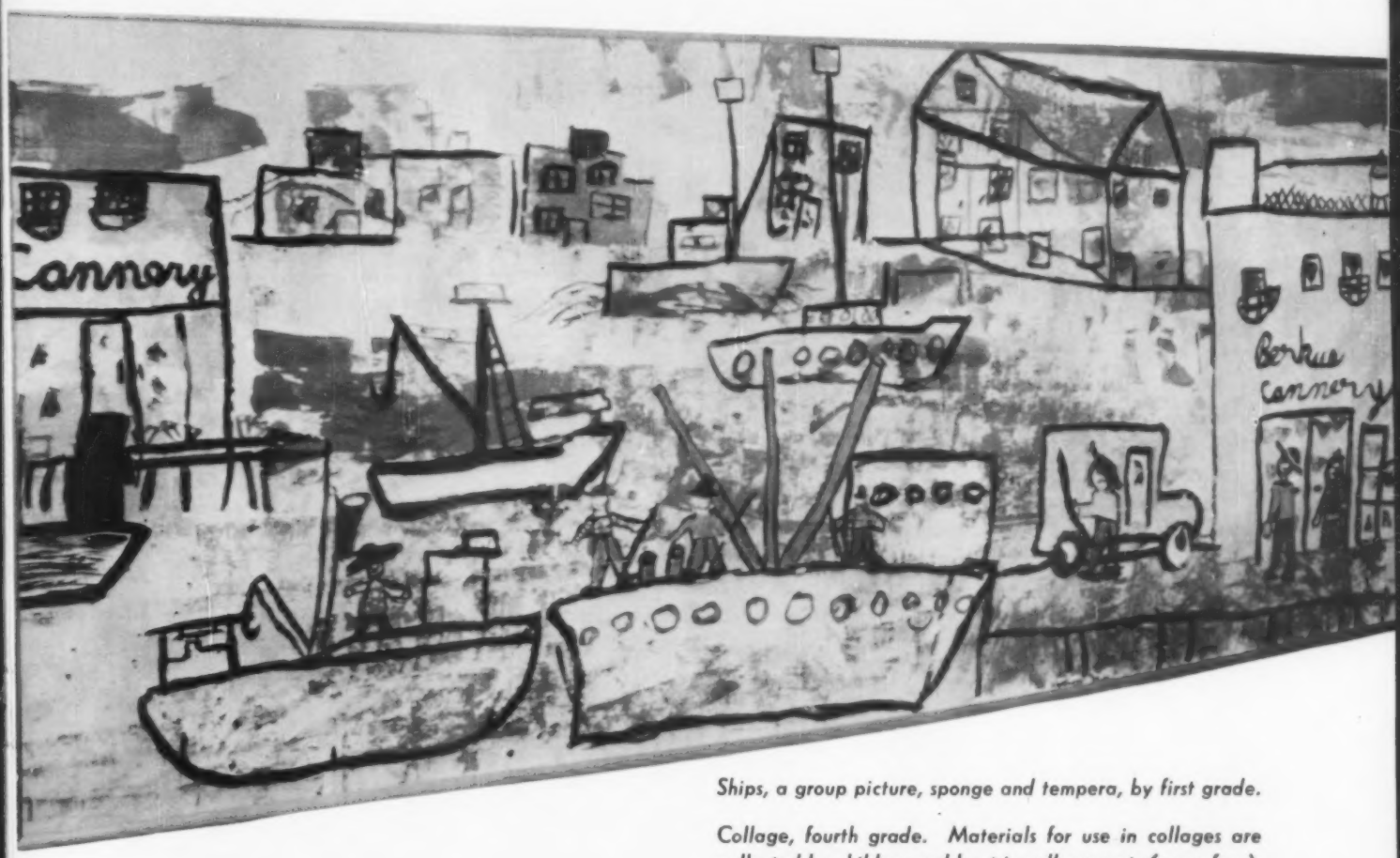
This tempera painting, by a sixth grade class, records their impressions of Mexico. Every classroom shows children's work. It is evident from the examples everywhere that teachers have a high respect for children's art and are proud to display it.

They discuss the size of things and locations on the panel. The children are in agreement as to the colors they wish to use and where. Every child in the class has opportunity to sketch and paint on the picture. He may work on the picture at the same time as his fellow students or alone whenever time permits. He feels secure in doing so since he is aware of the group thinking. Materials used for the group pictures are varied—wet tempera, dry tempera, tempera and starch, string, paper, chalk and inks—applied with brushes, sponge, brayers, spatulas, sticks or countless other tools.

Sometimes a montage of individual pictures made resembles a group picture. When individual pictures are made relating to the same theme and when they seem to have the same dominant color or a predominance of black or white and when the class feels they are so good they want to display many of them, these pictures are made into a montage. The dominant color holds them together and makes them appear as a whole.

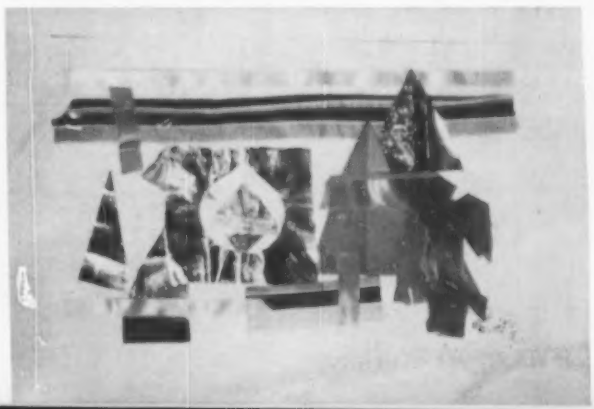
Creativeness is further encouraged by rich displays of varied exciting materials. The classroom environment is kept simple yet challenging with adequate area in which to

La Brea Tar Pits, painting and papier-mâché by third grade.



Ships, a group picture, sponge and tempera, by first grade.

Collage, fourth grade. Materials for use in collages are collected by children and kept in collage carts (page four).



Individual paintings of the coffee industry, by sixth grade children, are displayed in an interesting montage arrangement.

work. No one way of working is emphasized so that teacher and children feel free to explore, discover, experiment, create, and express.

At in-service training classes teachers have opportunity to engage in activities involved in the many facets of art education, some of which are: sand drawing, collage, painting, drawing, mobiles, stabiles, clay, mosaic, lettering, puppetry, weaving, sketching, paper sculpture, wood construction, wire construction. It is our purpose to give every child a feeling of security. We recognize that through one medium or activity we might reach one child whereas another child might need an entirely different experience to draw him into a sense of belonging to his world. And so we try to enrich the curriculum by many and varied experiences in Art. We will welcome any data that will broaden our program and make it more worthwhile for teachers and children.

The staff of the Los Feliz School includes the principal, Elizabeth Tierney, and the following teachers: Florence V. Stewart, Celia O. Forrer, Madeline G. Collins, Alace J. Snow, Betty P. Krieger, Rose R. Phillips, Mary Anne O'Neill, Leola W. Halsey, Phyllis Mary Quinn, Eleanor H. Smith, Adelene G. Gilmer, Eleanor E. K. Hoffman, Goldie A. Arn, Ruth Annette Riggs, Nunzio Crisci, Martha Aileen Chellow, Adelaide V. Wilson, and Marion Johnston. Valeria Martin is art consultant.

Pauli Tolman is supervisor of art, Los Angeles, California.

Tempera paintings by fifth graders. Colorful, original paintings by children are dominant features in every classroom.

SCHOOL ARTS "EASYFILE," JANUARY 1956

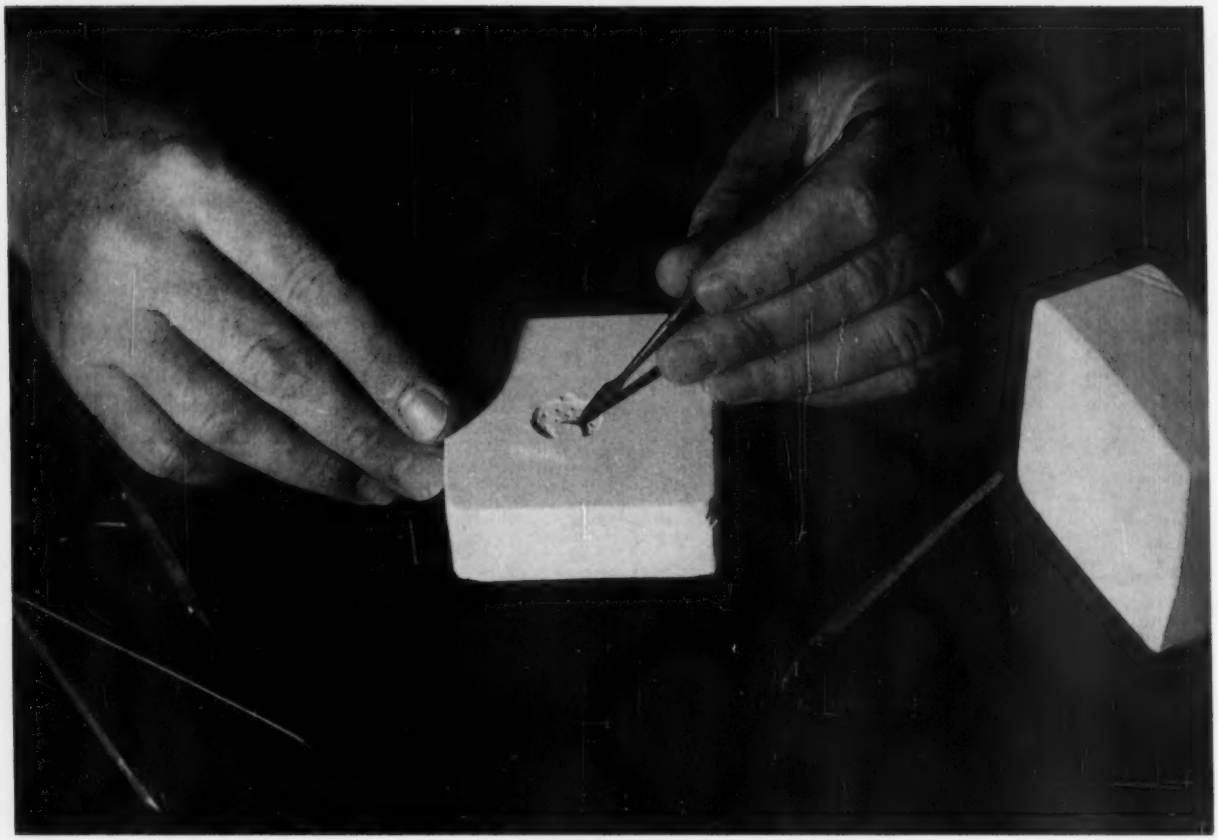
JOHN S. LEARY

Here is a simple method for casting jewelry without any special equipment. Molds are carved in blocks of flint and plaster and silver is melted directly in them without the use of wax, machine, or crucible.

PRESS CASTING A SIMPLE JEWELRY TECHNIQUE

1 Finished jewelry by the author, showing press cast pieces used in combination with uncast units of flat metal and wire.

PHOTOGRAPHS BY DAVE YOSSEM



2 *Carving mold design in block made from flint and plaster. Simple designs, cut to a depth of one-sixteenth inch, work well. Principle is somewhat similar to one-piece ceramic mold with no undercuts. A half-dozen or more good castings are possible.*

Editor's Note. The Egyptians and other early civilizations were able to make simple castings for their jewelry using native stones which were adaptable to molds. We have had many variations such as cuttlefish bone castings, the famous lost wax method, and more recently the use of a centrifugal casting machine. While the lost wax method is excellent for deep castings, with or without the centrifugal machine, many of us have sought a simple method which could be used in the school with little equipment and without the need for crucible equipment for melting the metal. The method described by the author is very simple and requires no special equipment. It is useful for shallow castings. Mr. Leary gave an excellent demonstration of this method at the convention of the National Art Education Association in Los Angeles.

Press casting is an exciting yet simple and quick method of working with metal. Anyone who is capable of handling a gas torch and mixing plaster has satisfied the prime requisites. In addition all one needs is a bit of imagination and a little manual dexterity.

The molds used for casting the metal should be prepared several days prior to their use so as to insure their complete dryness (when heated, dampness in the mold will cause it to break). Cardboard milk containers cut down to about two-inch height serve well as forms for the molds. A minimum of two molds is needed for press casting. For this amount combine one-half cup of plaster of Paris or potter's plaster with two cups of powdered flint, mix well and sift into a pan containing one cup of water. Allow the flint and plaster mixture to remain undisturbed in the water for four or five minutes, then gently stir until the mass begins to thicken. Now pour the thickened plaster mix into the two milk containers. In ten to fifteen minutes the plaster and flint will have become firm and the milk containers should now be carefully torn away in order to facilitate rapid drying of the molds. Simply let them air-dry for two or three days or place near a radiator or other source of mild heat (not over 110°F.).

From now on the procedure moves rapidly. When the molds are completely dry (they should feel warm to the touch) place a piece of medium grit sandpaper on a flat surface and rub one side of each mold against the sandpaper so that each mold now has one flat, smooth surface. Now you are ready to scratch your design into one of the blocks. Discarded dental tools which many dentists will be

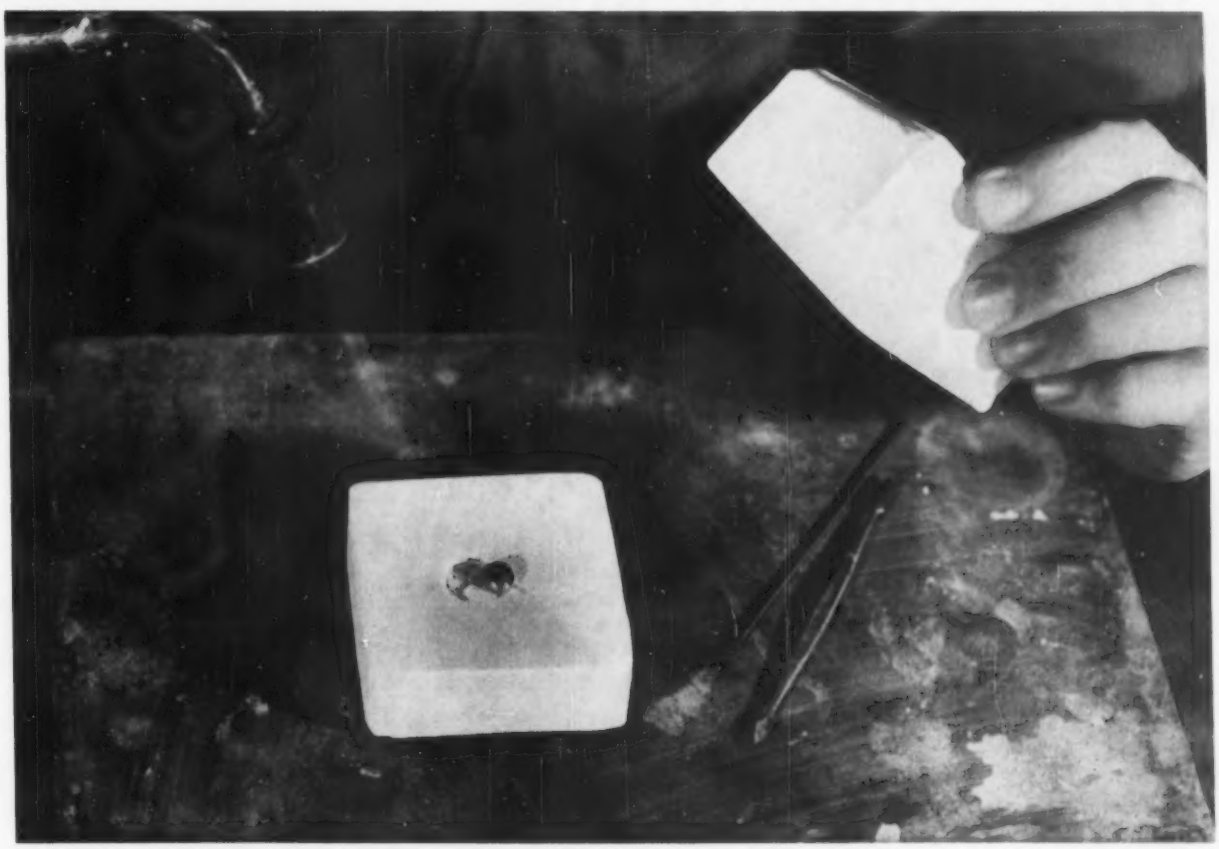
happy to give you are excellent for the purpose or you can make your own quite easily by hammering a piece of stiff wire flat at one end and filing it into whatever shape you desire. Several of these filed round, flat or pointed would be useful. In carving your design in the mold it is well to remember that simple designs are best for successful casting. Remove the plaster in your design to a depth of one-sixteenth of an inch or slightly more if you wish, remembering that textures or lines will appear in reverse, i.e., incised lines or textures in the mold will appear as raised lines and surfaces in the finished piece (Fig. 2).

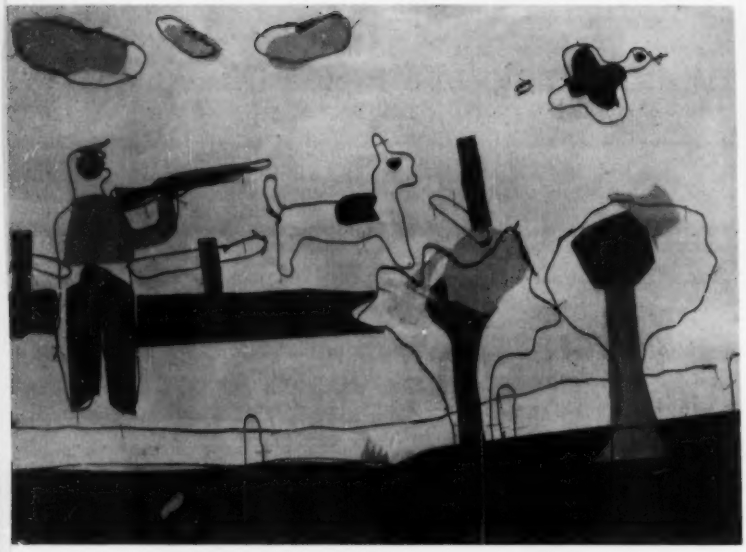
You are now ready to make the first casting. We have found that pewter, silver and gold work very successfully while aluminum, copper and brass are much more difficult. Place pieces of metal (this is a good way to use up your scraps) in the mold directly on your design. Now direct a strong hot flame from your torch on the metal pieces until they melt completely and form a molten ball in the center of your design (Fig. 3). Remove the flame and with your other hand immediately press the second block, smooth side down, gently but firmly over the molten metal. After a moment, lift the press block from the mold and gently lift the cast metal from the mold with tweezers, being careful not to scar the mold. The metal is still quite hot but it may be cooled immediately by lifting with the tweezers and placing in cold water. Now is the time to make any additions, such as cuff link backs or earring wires, then oxidize and polish the cast piece.

In the beginning it is sometimes difficult to judge the proper amount of metal needed to just fill the mold but until you learn through experience to make the correct estimates, mistakes are simple to rectify. If too much metal has been melted, merely clip and file off the excess; if too little, add more metal to that which has already been cast, reheat to the molten state and press again. With careful handling, particularly in the removal of castings, you should be able to get at least a half dozen castings before your mold begins to disintegrate from the intense heat. While cast pieces can be used alone most attractively as pendants, earrings, etc., it is my belief that castings used in combination with uncast metal and wire are even more effective due to the contrast in surface textures.

John S. Leary is associate professor of art, San Jose State College, San Jose, California. He recently served as a visiting professor, Teachers College, Columbia University.

3 Pewter, silver, or gold scraps are placed over the design and melted to form a molten ball. The flame is removed and the smooth side of the other block is pressed at once over the molten metal. Cast form is gently removed with the tweezers.



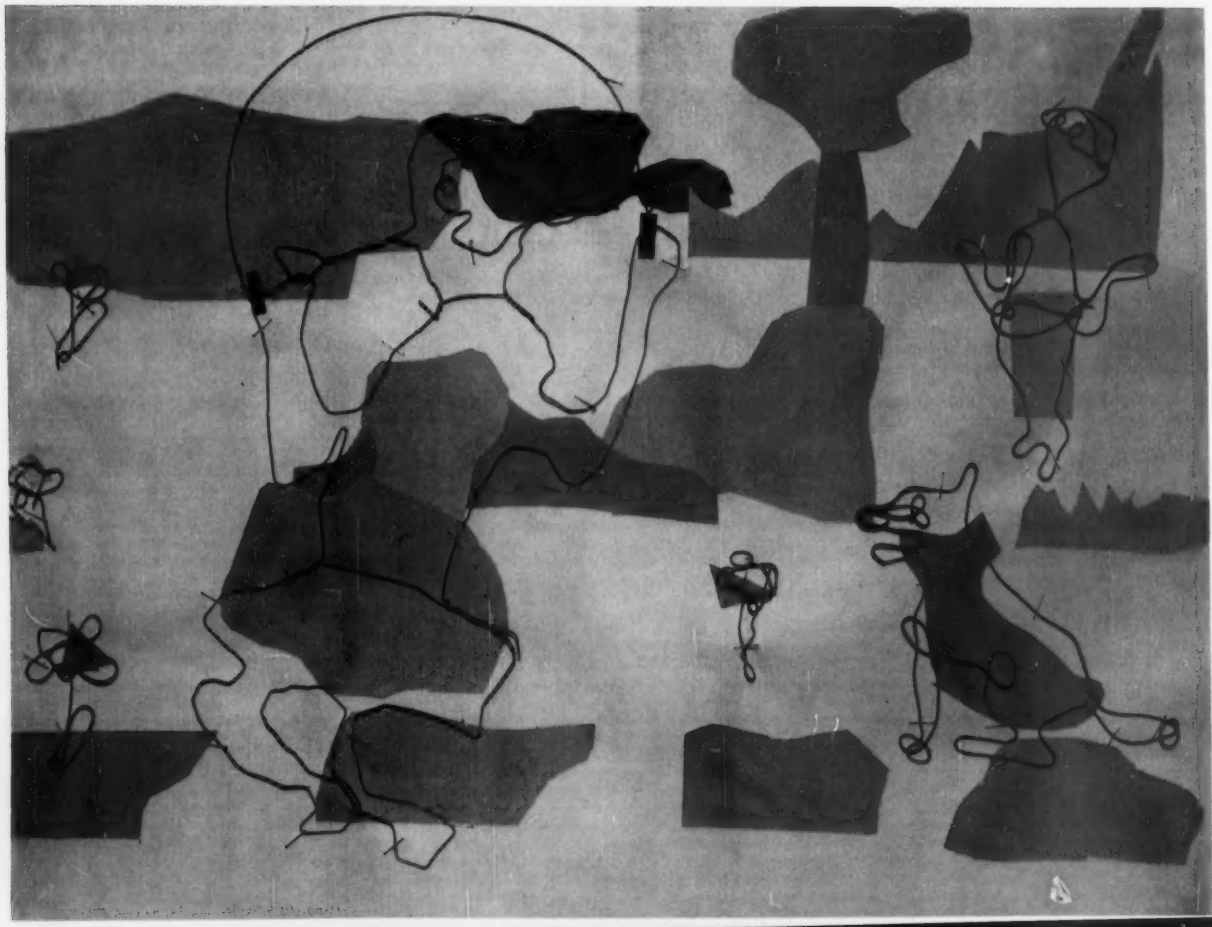


In developing the idea of abstract design in the junior high school, our students have produced semiabstract designs with construction paper and wire on tagboard. Each figure, or house or animal, is represented with some pieces of paper which we call "blobs of color." These shapes are the general shape of the object, but very free and somewhat meandering. When these paper shapes have been arranged to produce variation in size and shape, repetition of color and a lovely composition, they are glued with rubber cement. Then, the student bends his wire (19-gauge annealed stovepipe wire) into a figure or animal. The wire does not follow the paper shapes explicitly, but sometimes runs inside, sometimes outside the shape, thus producing a freer effect. These wire figures are stapled to the tagboard on top of the paper blobs which represent each one, thus tying the whole figure together. The wire may be used also in a subordinate way to connect the figures together. For example, a picture of softball players might be connected by running wire along the base lines. Work shown is by eighth grade.

CAROLYN W. BROWNING

Carolyn W. Browning teaches art in Jefferson County Schools and lives in Louisville, Kentucky. Work is by eighth grade.

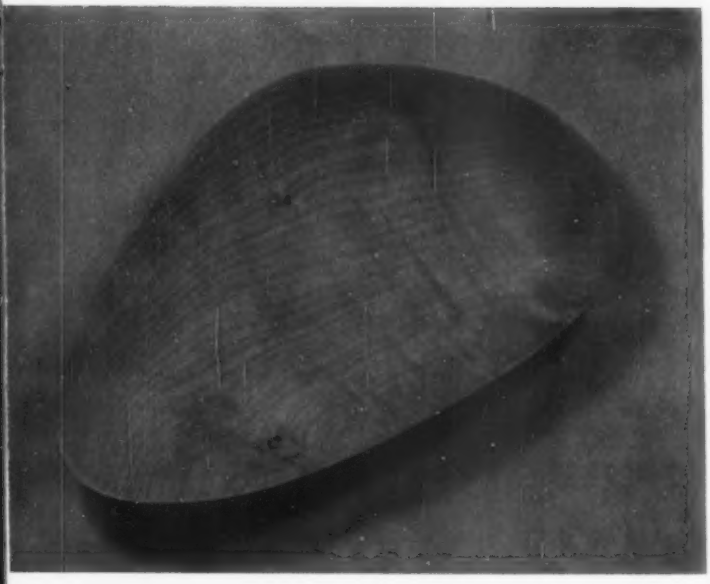
Wire contours and paper shapes



Wood is an excellent material for sensitive design. A fine craftsman and teacher shows us the work of his students and describes the procedures used in making wood bowls and trays in classes on the college level.

JOHN W. CATALDO

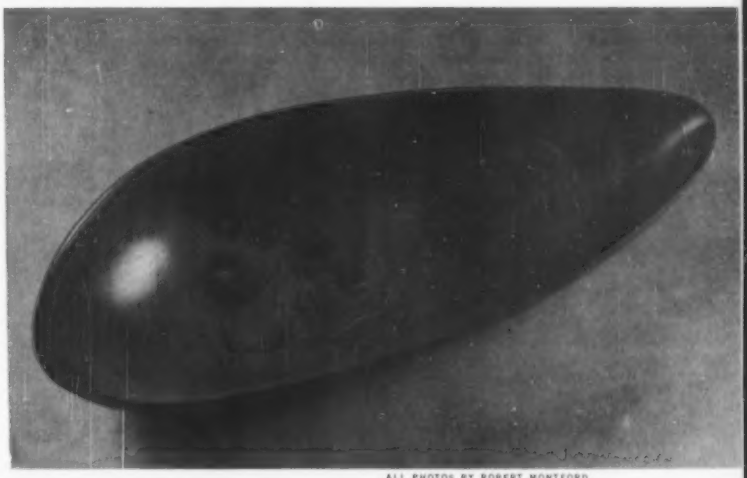
Fine mahogany bowl above was carved by Bernard Perretti.



Shirley Sandler chose English harewood for her carving, left.

Amaranth (purple heart) bowl, above, Dominic Di Pasquale.

Gail Eveleigh used amaranth for her pleasing design, below.



ALL PHOTOS BY ROBERT MONTFORD

DESIGN IN WOOD

Wood is one of the most responsive materials to human purposes—it is compatible to both machine and hand tools. One of the basic problems assigned to a general crafts class at the college level was a design study in the wood area: those who chose to gouge a bowl or tray were furnished the following frame of reference to work with: (a) A strict relation of the form to its functional demands. (b) The limitation of the medium and the tools used in transforming the medium to a designed wood object. (Photographic examples demonstrate solutions to the problem.)

Woods extend from soft, dry, pulpy textures to dense, hard, oily woods—particularly the exotic woods; this range insures a wide variety of solutions to any problem in wood.

Birch was used by Celeste Erivin in the carving shown below.

Gouging a wood bowl in the first step. The interior of the bowl is gouged first with wood chisels, either spoon bent or straight shank type. Students sharpen and hone chisels. The walnut and Brazilian rosewood bowls shown in photograph are projects of Roberta Rogers and Doris Kunzelman. Work is by art education students of author, Buffalo State.

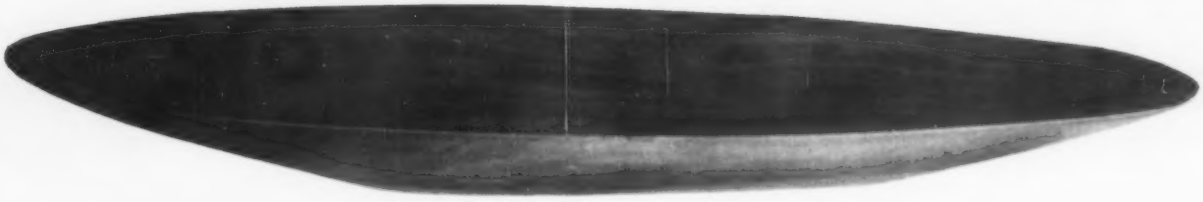
In the second step, riffler or straight shank rasps are used to smooth chisel marks unless chisel marks are to remain as texture. Interiors are scraped with steel scrapers or glass that conform to the shape of the bowl. The forming process is completed by sandpapering with numbers 2, 2/0, and 4/0 paper. Bowls shown by Joann Nanna and Nancy Blumreich.

After the interior of the bowl is sanded the outside of the bowl is cut on the band saw. A perpendicular cut is being made above. After the perpendicular cut is made, a second and sometimes third angle cut, shown at right, removes as much wood as possible before rasps and sandpapers are used on the outside contour. Machine tools hasten the operation.

Alvin Fish demonstrates the final sandpapering of completed korina bowl, left. Sequence is from coarser to fine paper.

In the final step, shown below, the hand-rubbed finish is being applied with soft cloths. The mixture used here is a basic French polish solution of one part clear white shellac to one part of boiled linseed oil, with a drop of alcohol to thin the shellac. Bowl shown is by Dominic Di Pasquale.

This shallow walnut bowl of sensitive lines was carved by Richard Mazur, student, State College for Teachers at Buffalo.



Woods vary as widely in color as they do in texture, for example: padauk and vermillion which are orange color and amaranth which is a purple color. In choosing woods for bowl manufacture it is advisable to avoid the soft, pulpy woods since they offer so much resistance to the shaping characteristics of the chisel and so little result in relation to cost and labor, that it is not profitable to work with them. The mahogany range which includes korina, poplar, and vermillion seems to be the most compatible to a first bowl effort. Hard woods commonly available include oak, cherry, walnut, maple, amaranth (purple heart), and ebony; they are usually close grained, with a handsome texture and are ideal for using with foods.

The form of the bowl is determined by its purpose and much designing goes into clarifying and refining the design to satisfy an optimal functional efficiency. Sketches are made and evaluated and eventually condensed into one idea—this is what the bowl will represent; one functional idea that in its execution merges into one aesthetic form.

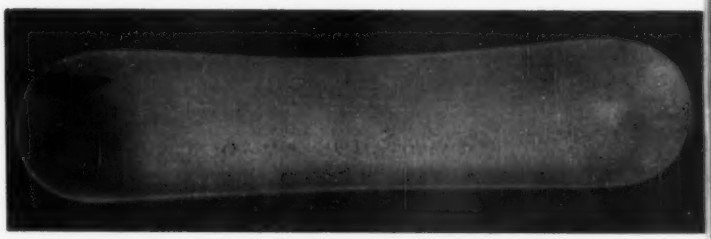
To begin, the outline of the bowl is drawn onto the top surface of the selected wood and the gouging starts with the craftsman working from each side to the center to prevent

Paul Wrobbel's mahogany bowl, at the left, approaches a pure sculptural form, synthesizing utilitarian with the esthetic.

Doris Kunzelman carved the African mahogany bowl, above.

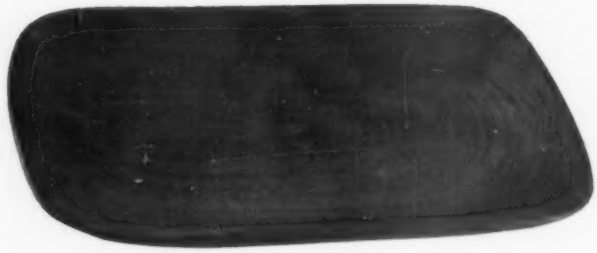
splitting. Gouges are kept sharpened and honed by the students. When the interior shape of the bowl is completely gouged the bowl is in every sense complete and all effort after this stage is of a refining or finishing nature. The inside or negative volume of a bowl defines and is the bowl and it only remains to finish the shell. Many students leave the chisel marks as the final texture on the interior of the container. Rasping with curved (riffler) rasps is followed by hand-shaped cabinet scrapers curved to conform to the shape of the bowl; sandpapers complete the process and a finish is chosen by the student.

Students at the college level are encouraged to use machine tools whenever possible (as a rule on this type of problem their use is limited). A band saw cutting vertically then on an angle will remove such excess exterior wood while occasionally an expansion bit may be used to core out much of the interior excess wood. Finishes range from wax to French polish with the grain and density of the wood determining the kind of finish. A popular finish is a French polish solution comprised of one part boiled linseed oil to one part clear white shellac—about five coats to inside and out and immediately wiped with dry cloths. The bowl is allowed to dry twenty-four hours and the process is repeated and waxed.



The fine tray above was carved in birch by Barbara Rankie.

Richard Devitt carved the walnut tray which is shown above.



The purple heart tray, above, was carved by Joseph Critelli.

John W. Cataldo is assistant professor of art at New York State University College for Teachers, Buffalo. He has been guest instructor during summer sessions at Columbia. He was recently named convention manager for the Eastern Arts Association. His work in wood and jewelry has been exhibited widely and he is an expert calligrapher. One of his wood bowls won a top award in a Young Americans' exhibit sponsored by American Craftsmen's Council. Currently he is working on a new book on lettering for the schools.

Work shown is by college students of the author. Work on the high school level is discussed in the following article.

Chips from the giant redwoods, right, are fine for carving.

PEARL C. DEGENHART

Native redwood is used by these high school students in carving panels, trays, and bowls. A single tree can produce enough lumber for five houses, and mill scraps are easily obtainable in the land of big trees.

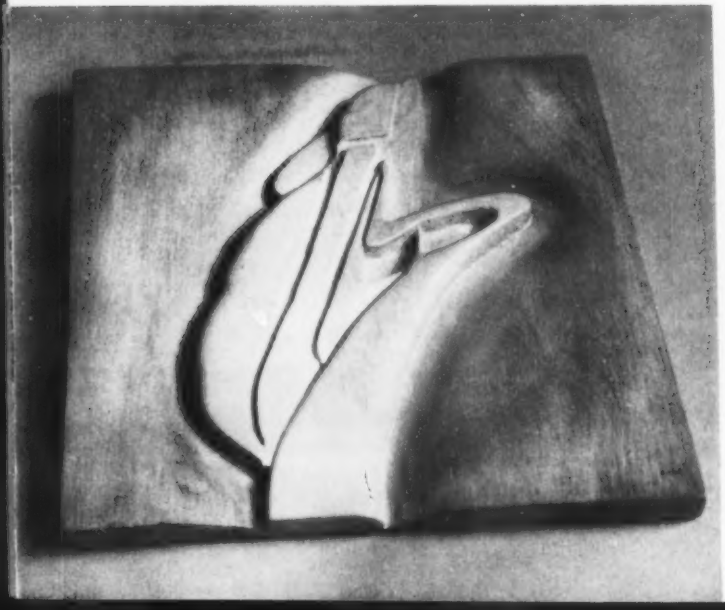
PHOTOGRAPHS BY PEARL C. DEGENHART

CHIPS FROM THE GIANTS

The town of Arcata in northern California lies in the land of the "Big Trees." The logging of these huge redwoods is one of the main industries of this region. And, it is not unusual to see a big diesel truck lumbering along the highway with one giant log as its full load. While a redwood tree can produce enough lumber to build five houses, little mill scraps

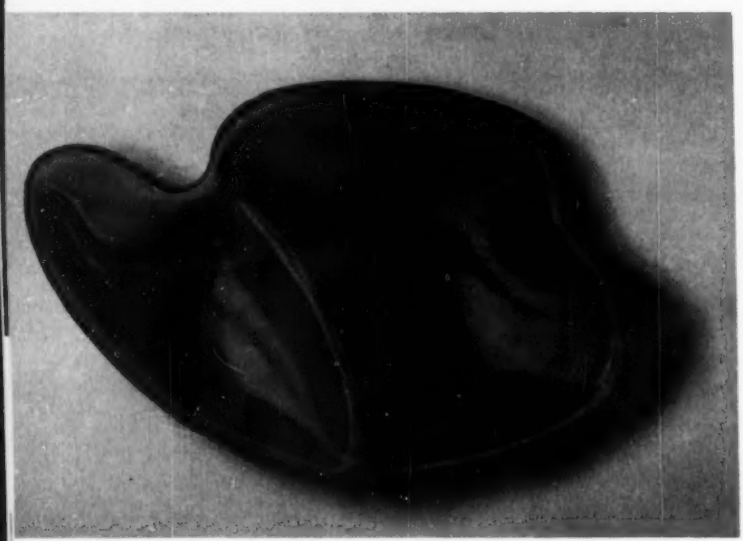
The redwood log shown below is twelve feet in its diameter.

A carved redwood panel by a high school student of author.



Some redwood bowls and trays by students of Olga Simpson.

Redwood carvings by students of Pearl Degenhart at Arcata High School. The bowls shown are by students of Olga Simpson.



Redwood bowls are popular products of high school students.

of this same wood can be fashioned into interesting and beautiful objects. Redwood is relatively soft, and varies in color from a warm rose to a deep mahogany. It carves easily and takes a high polish. The art classes of Arcata High School used redwood scrap boards one-inch thick to carve designs in relief. The wood was finished with linseed oil and wax. The crafts classes under the direction of Olga Simpson used both one-inch and two-inch redwood to make trays and bowls. After the outline was drawn on the board it was hollowed out with a woodcarving chisel. This procedure complete, the shape was sawed out on a jig saw, then the edges were rounded with a wood rasp. The bowl was then sanded to a smooth finish and given several coats of wax.

Pearl C. Degenhart teaches art at Arcata High School, Arcata, California. Her students did the panel carvings shown. The trays and bowls shown are by craft students of Olga Simpson. Work on college level is shown in preceding article.

After bowls are hollowed they are sawed, rasped on outside.

Bowl is hollowed out with chisels before it is cut to shape.

Simple lap looms provide an introduction to weaving for these high school students. The use of reeds and pith in combination with colored yarns enables the work to go quickly. Table runners were very popular.

NANCY BELFER

Weaving/a new high school experience

It seems unfortunate that many high school art students miss out entirely on the wonderful experience of weaving. Although lack of basic equipment and materials (looms, yarns, etc.) may account for some of the apathy toward weaving, perhaps one of the main reasons for lack of interest in this craft is due to the students' unsatisfactory experiences earlier in the grades. To interest these students in weaving, it is helpful if they have a look at some really fine contemporary examples of this craft. Department stores, fine furniture and specialty shops, local art schools and galleries are often excellent resources. Periodicals such as ***Craft Horizons*** and ***Interiors*** can also be utilized. In this instance, an art gallery exhibition containing many unusual and experimental pieces of work sparked off a classroom experiment in simple weaving that resulted in a new enjoyment and appreciation of this ancient craft.

Getting the student started poses many problems. The beginning weaver must start simply and be able to think and plan in terms of what he already knows. The thought of setting up yards and yards of warp on a complicated four-harness loom can frighten away even the most enthusiastic beginner. Trying to keep track of intricate weave patterns is also very cumbersome for the beginner. Interest in more involved looms and weaves will develop naturally if the student comes to genuinely enjoy the craft.

Our initial project was a table runner. We worked with very simple lap looms which could easily be set up by the students after a demonstration. When the students helped each other a warp could be set up during one class period. Any of the books on basic weaving are very helpful in learning to set up this kind of loom. The materials we used were colored yarns (heavy crochet type purchased at the local five-and-dime store), various sizes of reed and pith, which could be painted or stained. The reed and pith were not only interesting textural additions, they also made it possible for the weaving to progress at a much faster rate than would have been possible using the yarns alone.

In planning the mat, prime consideration was given to color and color relationships. By planning simply and in terms of color, the students could rely with a certain amount of security on what they had already learned from their previous painting and design experiences. Thus they did not feel completely isolated in an unfamiliar technical area.

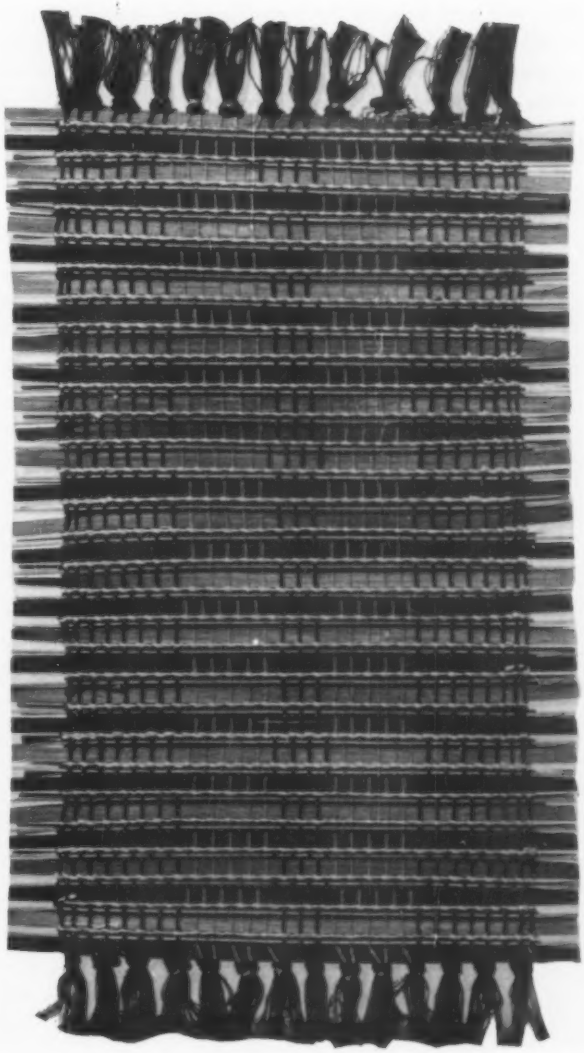


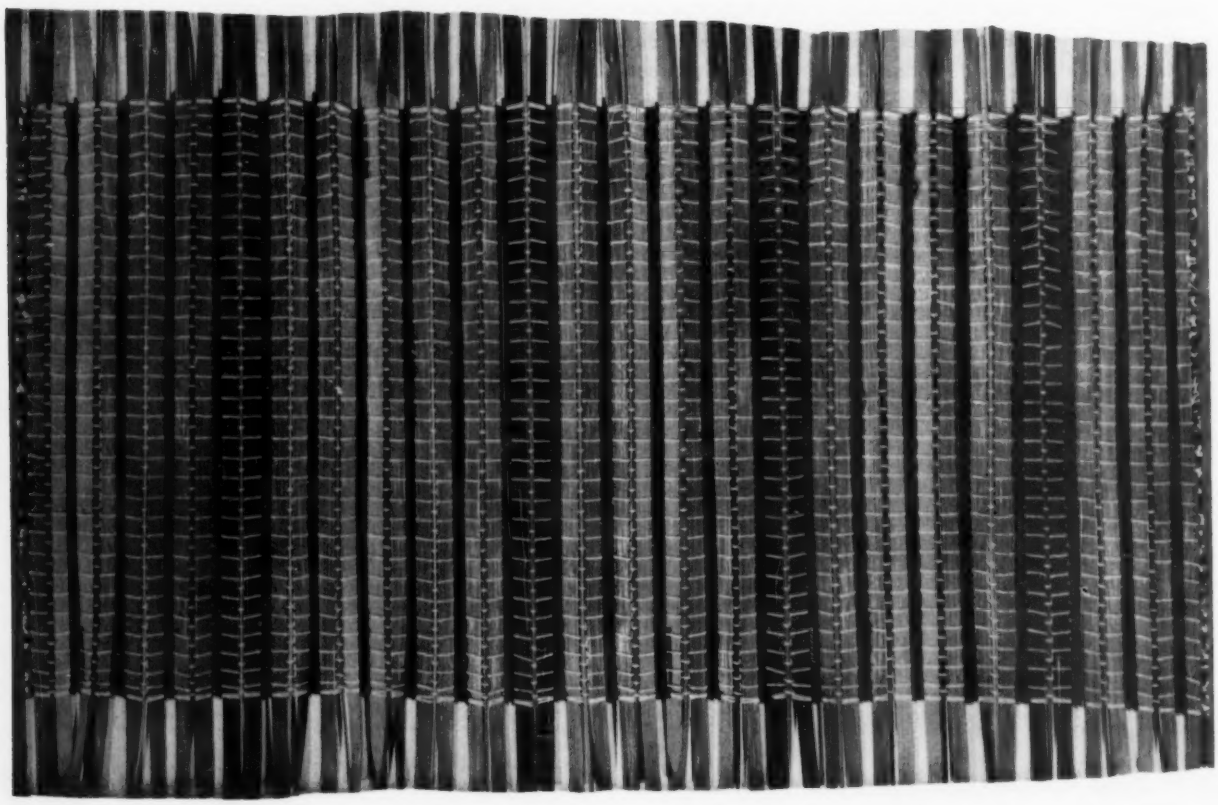
Table runner by a student of West High School, Rochester.

PHOTOS BY E. THIEME, WEST HIGH SCHOOL

The students, for the most part, were delighted with their mats and were amazed that weaving could be so simple and so much fun. We were also happy to hear the enthusiastic comments of the parents after the mats were taken home. Knowing that their work was appreciated at home as well as in school, many of the students have already begun more ambitious weaving projects.

Nancy Belfer teaches art at West High School, Rochester, New York. She has previously contributed to School Arts.

Above, high school students of author working at lap looms. Below, an example of a table runner made by a student of author.



MARY L. HANSCOM

The special services crafts program of the Army helps morale in posts throughout the world. Whalebone is only one of the many native materials used in the Alaska shops reported in this account by the director.

WE BUILD MORALE WITH WHALEBONE

In Alaska the long winter nights, isolated units, below zero temperatures, and treacherous ice fogs make the problem of what to do on off-duty time an important one. One of the Army's answers to this problem is an extensive Special Services crafts program which is continually growing in scope and popularity. In three years, cumulative quarterly attendance in the crafts shops has grown from 12,000 to over 50,000 and is steadily increasing. Some of this is due to improved crafts facilities, some to the opening of more facilities, and some to increased crafts available and to the change-over to an active from a passive type of program. Planned publicity programs prepared months in advance

Betty Eastwood, assistant crafts director at Yukon Command, Ladd Army area, shows a piece of raw jade literally quarried out of a pure jade mountain near Kobuk before it is split.

with featured group instruction (we avoid the use of the word "class") and such things as early and constant reminders of the final mailing date for Christmas packages to the states, along with suggestions of things to make for gifts, have paid off in increased interest and attendance.

One of the major fields of interest in the Crafts Program in Alaska is the use of native materials. Alaska is rich in crafts materials that cannot be found in other areas, and the crafts program has built up the use of them—in many cases duplicating for a fraction of the cost, items on sale in souvenir and jewelry stores throughout the Territory. Working with ivory is especially popular. There are a number of reasons for this. First, the finished object is typical of Alaska—making a good souvenir. Second, ivory is easy to work for even the most inexperienced craftsman. Third, it is difficult to "goof" ivory. The results are always good. Ivory may be worked either with power tools or hand tools with equal success. The only advantage of power tools is that the time necessary to obtain the desired smoothness is cut considerably. If the ivory is scarred, the scars may be worked out either on a grinding wheel or with files of almost wood-rasp coarseness. The next step is sanding, starting with a coarse sandpaper and working down to a fine grade. This may also be done on a belt or disk sander. The last two steps must be done by hand, polishing with 0000 steel wool and finishing off with nickel polish.

If the ivory is to be drilled, the power drill is recommended. Eskimo workmen, whenever they can afford it, have set up their own power plants in order to speed up production. But where this cannot be accomplished, the same old hand drill that has been in use for generations is still used for drilling ivory. This is an ivory bow with a rawhide string. The drill is held in place with a wooden mouthpiece between the teeth, and as the bow is pulled back and forth the drill—around which the rawhide is twisted—revolves. Drilling is done for making cribbage boards, setting findings in jewelry, etc. The number of things made of ivory is limited only by the ingenuity of the individual. Desk sets, knife handles, cribbage boards, salts and peppers, candelabra, and jewelry are some of the most popular items.

The ivory is not all of one kind. Walrus tusk ivory is one of the favorites as the greater size allows for large projects. The average tusk is approximately 20 to 24 inches long and weighs about seven pounds. Most of these are cut up in the shop for sale to the soldiers but when someone has a pet project requiring an extra large chunk or a full tusk, we try to take care of it for him. Baluga whale teeth are also very popular. These average about five to seven inches in length and are pointed at one end. They round out to about three inches in width and two to three inches in thickness, then curve down to a flat, wide end. These are especially suitable for cribbage boards ond desk sets. The whale is hunted north of the Arctic Circle in the Bering Sea and the Arctic Ocean and is vital to the economy of the Eskimo. The well-being of each native village in the far north depends upon the success of each whaling season.

Jean Walton, assistant crafts director at Fort Richardson, Alaska, shows a worker how to strip the baleen for weaving.

Since the Eskimo leads a communal life, if one starves it is because there is no food any place in the village. The whale provides food, light, heat for warmth and cooking, vitamins, material for weapons and sleds. Every bit of the whale is used. The teeth that are not to be used in the village are sold to native co-ops and to trading posts. They are obtained from there by the Crafts Shops.

Fossilized walrus teeth are entirely different to work with. They are one to one and a half inches in length and usually about one-half to three-quarters of an inch in diameter. They are most often used by cutting in thin slices for the making of jewelry. It is always an adventure to cut into one of these, since the color of the inside cannot be guessed from the outward appearance. The inside may have no unusual coloring at all, it may have shadings from beige to brown, or the center may be a beautiful, true amber. The natives use these teeth to make their famous Billikins, the good luck charm of Alaska.

The last kind of ivory used in the shops is perhaps the most unusual. Mammoth ivory from the tusks of the mammoths that roamed this area 50,000 to 2,000,000 years ago is dredged up from the permafrost around Nome and Fairbanks during the gold-dredging operations. Upon being brought out into the air, it rapidly assumes the look of an old driftwood log, and starts to crack or split. The perfect

U. S. ARMY PHOTOS

Anna Wills, crafts director at the Army's Port of Whittier, Alaska, shows a hair seal pelt to a craftsman. The sleek, long-lasting hair seal is popular for slippers, purses, and similar leatherwork. Every command has its special resources.

specimens are sent to museums but the rejects—or less perfect—are available for use by craftsmen. Cutting into one of these too, is an adventure, for the minerals of the soil where it has been buried for so many thousands of years determine the colors to be found in it. The most rare and the most beautiful is the blue ivory. The basic color of all mammoth ivory is a deep warm beige, but this ivory is shot with a beautiful deep sky blue. The next most unusual is that shot with black. Most of it shades into browns and orange tans. The person working with this must be adaptable, as just when he has almost completed something, a split may appear that will require a sudden change of plans.

The carving of figures and objects from ivory threatened to be a problem without an answer until a helpful native craftsman in Nome supplied it. We had already learned that nothing could be done with a knife. We asked "How do the natives make their lovely, exquisitely detailed carvings?" Jimmy, the craftsman, provided the answer. The figure is roughed out with an electric jig or hand coping saw. (Ivory saws very easily.) Then, starting with a file of almost wood-rasp coarseness, the figure begins to take shape. Finer and finer files are used, finishing with jewelers' files for the minute details, and the figure is then finished off with sandpaper, steel wool and nickel polish, as is all ivory work. Incidentally, to place ivory in water will cause it to dry out and crack or shatter. Soaking in oil helps preserve the ivory.

Etching designs presented another problem. To do this, the ivory is soaked in vinegar for a week to ten days. This softens the surface to a depth of not more than an eighth of an inch which can then be etched with a sharp instrument. The ivory is rehardened by soaking in baby oil. Ivory can also be etched, but less successfully, with an electric Moto-tool without prior softening. Expecting to hear about some native plant, we asked Jimmy what the Eskimo used for putting color in the etchings. The answer was "India Ink!" So much for the spread of civilization.

Although the most important, ivory is by no means the only native material being put to use by Army craftsmen in Alaska. Baleen is one of the most unusual materials that has found its way into our shops. Again the material is provided by the whale. The baleen is a curved black bone about six feet long, five to six inches wide at the base and going to a point at the top. The edges taper to almost nothing and thicken to about three-eighths or one-half inch in the center. Along the inside curve are long black hairs. These bones grow at the back of the throat of the baleen whale, which has no teeth and uses this appendage for straining out his food from the water that enters his mouth. Baleen is very rigid until soaked in oil or water. In water it becomes flexible, in oil it becomes malleable. When polished—and

Ivory comes by the pound. This man is holding a whale tooth.

it is worked exactly the same as ivory—it resembles ebony. Used in connection with ivory it provides a striking and pleasing contrast.

The natives of Alaska make one use of baleen that we have not attempted to duplicate. The baleen is stripped into long, thin, narrow strips much like plastic lacing but finer, and woven into baskets. Although usually tiny, these cost from $35.00 to $80.00 or more, depending upon how intricate a design has been used. The reason for the high cost of baleen baskets is due to the fact that the baleen strips are very sharp, making the work hard on the hands, in addition to which all weaving must be done under water to give the baleen flexibility. To date, no one has come into our crafts shops with enough ambition and courage to attempt this project.

Interest in lapidary is growing with the purchase of good new lapidary equipment not only for post shops, but for isolated unit shops. The cutting of rocks is a natural for Alaska, as the banks of her glacial streams yield an infinite and ever-fascinating variety of stones of all colors. Not all of them, by a long way, are suitable for polishing, but the first time that one saws through a personally picked-up rock and finds that he has costume jewelry or cuff-link material, he is on the way to becoming a confirmed rock-hound and lapidary. Some of the stones to be found in Alaska are azurite, garnet, zircon, tourmaline, serpentine, quartz, jasper, agate, chalcedony, opal, spinel, carnelian, obsidian, petrified wood, hematite, jade and ruby. A list of native rocks and minerals, and the areas in which they are found, has been prepared by the Yukon Command Crafts Directors with the assistance of the University of Alaska and the Bureau of Mines. It was handed out to all post crafts directors as assistance in setting up "rock-hound" trips, and for posting in Crafts Shops as a guide for all interested persons. The best jade is obtained in the Kobuk area, north of the Arctic Circle and difficult to reach. Jade from this area is purchased in quantity for sale and use in the Crafts Shops.

Other native materials include reindeer fur and hides for leatherwork, purchased from the Alaska Native Service. Although not extensive, the fur work in the shops has produced parkas, mittens and mukluks. Reindeer leather is soft and suèdelike. It comes in two colors—a rich warm brown, and an off-white. This is ideal for making pouch bags and clothing. Tanned moose hide from the individual's own kill is also beginning to show up in the shops to be worked into handsome leather items. This, too, is soft and beautiful brown in color. It is heavier than reindeer hide. For hand sewing of these leathers, we again emulate the native craftsmen by using dental floss for the thread. It does away with the need for stopping to wax the thread, and provides a simple way for the individual to carry a good supply with him if he cares to continue the work in his quarters. A Fairbanks furrier supplied us with the tip that furs should be sewn with a lightweight cotton thread (contrary to all our preconceived ideas) because it is preferable to have the thread break than to tear the fur, which is quite fragile.

Birch tree boles in the Big Delta area provide the craftsman with material for beautiful salad bowls and free-form trays, and the clay in the Kenai Peninsula is presently undergoing experimentation by the Crafts Shop personnel at Wildwood Station to learn what processing must be done to make it usable, and just what its possibilities are.

The locale also influences the crafts program. Since Alaska is a hunting and fishing paradise, the winding of fishing rods and tying of flies is becoming a permanent part of the program. Boats have been built at Port of Whittier where fishing on the bay is a major recreation activity, and at Fort Greely, home of the Arctic Indoctrination School, equipment in the Crafts Shop for sharpening ice skates and working on skis is in constant use during the winter months. Many knives with bone handles from moose racks go back to the states with rotating soldiers.

Two of the major posts have Auto Crafts Shops which are filled to capacity during most of the hours of operation around the calendar. Here, under expert instruction, car owners learn how to make their own repairs. Since the temperatures are apt to go very low during many months of the year, and the building program in this new Command does not yet provide garages at quarters and barracks, cars require a watchful maintenance, and the reason for the popularity of the Auto Crafts Shops is obvious. It is hoped that before too long a time each of the posts will have a similar facility.

All of these things are in addition to the usual crafts to be found in all Crafts Shops throughout the Army. Leatherwork, woodwork, ceramics, mosaic work, metal, photography and jewelry are on the regular bill of fare. Every command has its own special crafts resources, but Alaska is fortunate in having such a variety of unusual and interesting crafts that can be found only here.

Mary L. Hanscom directs crafts activities for the United States Army, special services division in Alaska. Article and photos, prepared especially for School Arts, have been cleared for publication here by the Department of Defense.

RALPH M. PEARSON

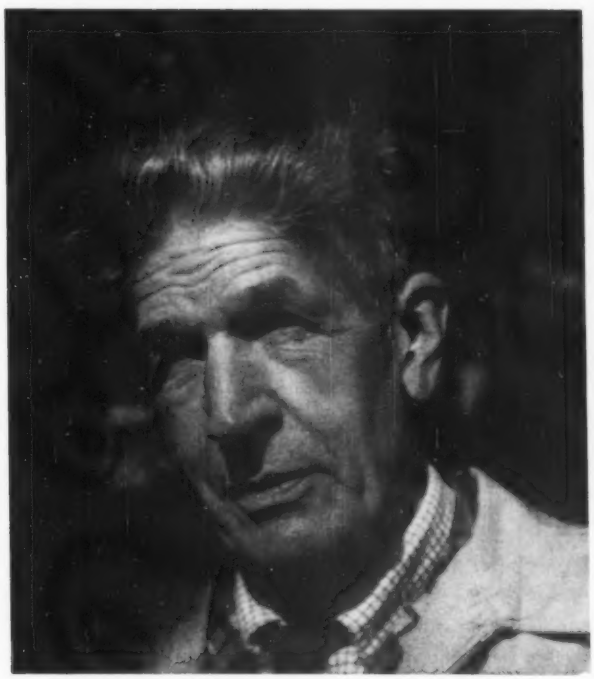
INTERVIEWS
WITH NONFAMOUS PEOPLE

Continuing his series of interviews on art in lives of ordinary people, Ralph Pearson visits a student majoring in electrical engineering at Massachusetts Institute of Technology and gives his views on art.

A college sophomore easily holds his own

Being somewhat curious about the kind of lives people are going to live during the next few decades, I have a habit of asking questions rather promiscuously and listening to answers as indices of the future state of cultural life in the U.S.A. Will people in general *live* the arts more, or less, then they do today? Will Big Business continue to dominate our general cultural scenery with its herd psychology of pleasing the average taste as it is now doing so effectively, or will the higher-level minority taste have a chance to expand? Will culture as an individual experience be snuffed out entirely and we become a nation of robots with our taste dictated by the Big Brass, Big TV, Big Radio and Big Insti-

Ralph Pearson, left, interviews Stephen Denker, right, in his series of interviews about art in lives of average people.



tution? Or, more specifically, will the artist in man, both on the professional and amateur levels be able to save itself from drowning in the ocean of mediocrity? These are the questions that prompt my curiosity.

Today, Stephen, a sophomore at Massachusetts Institute of Technology in Cambridge, who is majoring in Electrical Engineering, without his knowing it, is on the witness stand. He is an honor student with a quick mind and a drive to get the most out of his schooling; his goal is to do scientific research in Electronics rather than take a job with one of the big companies that flood the papers with big ads enticing engineers and scientists to join their staffs. Stephen is not enticed by these glowing offers. "To make money is easy," he says. "I want something more interesting than that. I want to help develop new knowledge." "What cultural studies do you have along with the science?" I asked to get him started.

"There is a first-year course," he answered, "in The Foundations of Western Civilization and a second-year one in Modern Western Ideas and Values. Then there is social science which includes music and creative writing. And one in the Humanities and Science—a new course, three years old. This one," he said, with more animation than he had yet shown, "gets into the whole-man aspect—of scientists who will have a cultural background, who will be part of the future and help shape it." "That's important, isn't it?" I interposed. "That's what we need—the rounded-out life. And scientists who have so powerful an influence on developments in their fields should be leaders in achieving it. Do you agree?" "It's not only important but essential; sure I agree," he answered with quick assurance. "Does the college give a place to the arts in this course or any of the humanities courses?" I asked. "Yes, it does. But the basic courses are in science fundamentals. And these take up all the student's time in the first two years. Next year they are going to have actual art courses. But these will be optional I think, and optional courses come only in the junior and senior years."

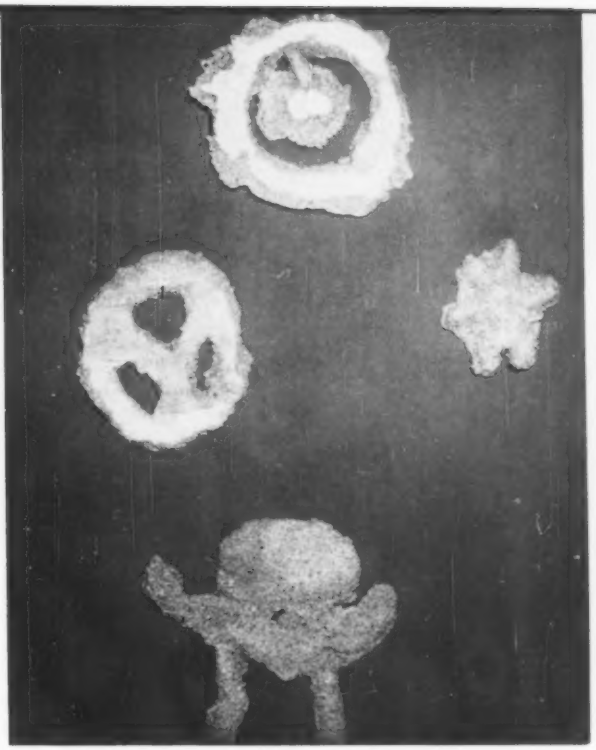
"Are you interested in the arts?" "I love to model in clay," he said, leaning forward eagerly. "I did some of that in high school. I like to feel the form and play with it. I had a model train and I modeled in plaster a natural landscape setting for it—hills and rocks and grass slopes." "But making a 'natural landscape'," I said, "would not necessarily be art. You have to create your own landscape conception to get art into it. Did you do that?" "I had to ***create*** the environment. It was not merely copying what I saw in nature—slopes, mountains, rocks, houses, trees, people. Which of these should I use? Why should I use them? What should surround a railroad yard? Would there be people there? What would they be doing? These were the questions I asked myself and tried to answer in laying out the setting."

"Then you were creating; was it fun?" "It was more than fun; I was solving a problem and enjoyed it." "Fine. That's all to the good," I agreed. "But there are different kinds of enjoyment. One kind is pride in technical ability, in skill, in doing a thing yourself; this comes under the hobby heading. Then there is the kind that comes from creating and building your creation into the harmonic relationships that give esthetic pleasure from feeling and sensing form and its interplay of planes and masses." To illustrate this, I showed Stephen some student sculptures that did gain this end. Especially I pointed out two abstract pieces that were built to go together as a group. Did he get a kick of pleasure from them, I asked. No, he couldn't say that he did. But then he moved one of the pieces into a different position. "There, I like that; they seem to go together better now." "Wonderful," said I. "That is exactly what should happen. You should put them in positions that seem right to you. That's where the esthetics come in. So you have esthetic sensibility.

"Were you thinking of esthetics or art as you played with this railroad yard? Do you think of them now at college?" "No, I didn't think of either in high school days. Now, at college, I'm more conscious of the esthetics at times. I look out at the school landscape and sense the arrangement of buildings and trees and paths. How would I arrange these, I think, for my own home? I know that esthetics does apply to the home and to living. Now I enjoy good music and am sorry I never learned to play an instrument. Nearly all the students at college like classical music. We all listen to the Boston Pops, and have a wonderful time. I never used to listen to Beethoven; now I do listen to him. I don't think life would be worth living if you only watch TV or fix the clothesline or wash the car in leisure time. A lot of people don't have the depth or interest to satisfy more than their everyday needs. TV has been the center of interest. Now we are moving back into the ***living*** room. It seems to me that the living room symbolizes the home aspect of life. To me, I know that is what I want."

This ended the brief interview with the young (age 19) electronic scientist-to-be who was home on vacation and had leisure time to think about and discuss cultural matters—and obviously enjoyed such discussion. Electronics is his major interest. But music, literature (about which he had many comments) and landscape design amply balance the science. He was not particularly interested in pictures and sculptures but there is time for that to develop. M.I.T. can well be proud of this sample of its students—which sample, according to Stephen, is far from unique; it developed as he talked that he had learned much from other students. And from the general college atmosphere. If this sampling was typical of all college life (which it undoubtedly is not), we would have no need to worry about the kind of lives people are going to live during the next few decades.

Ralph M. Pearson is probably best known to art educators for his book, The New Art Education, published by Harper and Brothers. Harper also published his recent book, The Modern Renaissance in American Art. He is founder of the Design Workshop, Nyack, New York; and advisory editor.



DENVER ART MUSEUM PHOTOS

Plaster is being poured into sand molds at left. Projects by children in the Denver Art Museum classes are shown at right.

WILBERT VERHELST AND JOHN LEMBACH

Children are fascinated by new experiences and sand casting offers a new approach. Very young children in classes conducted by the Denver Art Museum took part in this activity. Sand and plaster are used.

SAND AND PLASTER INTRIGUE YOUNGSTERS

Sand-mold casting appeals strongly to children because it is a new kind of experience for them. Its possibilities as a creative art activity were recently explored at the Children's Museum School of Art of the Denver Art Museum, where children from preschool age through the fourth grade level participated. It requires only plaster of Paris and sand, and can be done in the classroom as well as out of doors. An area of moist, soft earth or sand can be used outside. Inside, tables can be covered with a waterproof material such as wax paper or a plastic drop cloth and the wet sand placed on top. The moist sand is spread out flat and the mold dug out with fingers, sticks and spoons. The plaster is then poured into the mold and allowed to harden for about thirty minutes. The museum children dipped the plaster out of large pans with paper cups. Plastic pans, used in the kitchen, are excellent containers for mixing the plaster because the hardened plaster can be easily removed by pushing in the sides and bottoms.

It is desirable to reinforce the plaster by pushing pieces of string or cloth over the wet material before it sets. If the work is to be stored to dry it may be done on individual boards or containers of a proper size and shape for the form to be created. Sand should be about two inches deep. When used in a playground area or outdoor sandbox, a mixture of three parts of sand to one of Portland cement can be used instead of the plaster. This cement mixture must be left to dry for at least twenty hours.

Wilbert Verhelst, former assistant curator of education at the Denver Art Museum, teaches art at the Sioux City, Iowa Art Center. Dr. John Lembach is professor of art education, University of Maryland; secretary-treasurer of N.A.E.A.

Junior high school students brush sand from a mask just cast.

DORIS TREVOR CANNON

Plaster and sand creations are fun

For creative fun, plaster casting on the beach or in the classroom can be most rewarding. The results are highly interesting and each student may make something worthwhile. The materials are very inexpensive, being builders' sand and quick-setting art plaster. Plaster of Paris will also do for this project. If large objects are to be made, wooden frames are used and chicken wire added for reinforcement.

Elementary Projects In the elementary classrooms small wall plaques may be cast in candy boxes or crayon boxes. The size of the box determines the size of the finished plaque. Builders' sand is dampened and packed firmly and evenly into a small cardboard box to the depth of one inch. The student then uses fingers or small objects to press a design down into the sand. Scrap materials are used as tools to create an interesting effect. Water is put into a small pan or other container and powdered plaster is added slowly until it is mixed to a batterlike consistency. A small amount of colored tempera may be added; then this mixture is poured carefully over the sand to the depth of one-half inch. The ends of a loop of wire are embedded in one end of the plaster so that the finished plaque may be hung on the wall. The plaster will build up heat, due to a chemical change, and after about one-half hour the cardboard box may be stripped away from the hard plaster. The front surface should be brushed carefully with a soft brush in order to remove excess sand. Grains of sand embedded in the surface will make the wall hanging resemble stone.

Junior High School Projects The process becomes more interesting for older students. Instead of cardboard boxes, a larger area of sand should be used, thus giving opportunity to cast a larger picture. For making a wall mask or similar object, place dampened sand on a piece of plastic or on several layers of newspaper. Smooth out the sand and pack it down firmly. Then build a small wall of damp sand one inch high around the outer edge of the area where the object is to be made. Mark the design in the sand by pressing fingers or objects downward. Try to keep grains of sand tightly packed. Mix plaster and water, add powdered cement color or tempera if color is desired, and pour plaster mixture one-half inch deep inside the wall, into the design area. Then place a piece of flat chicken wire, which has been cut slightly smaller than the area, over the plaster. Mix another batch of plaster and pour again, this time covering the wire. Remember to place a loop of wire at one end so the mask may be hung up when it is finished. In about one-half hour pull the plaster upward gently and use a brush to remove loose sand from the front surface.

More advanced students may want to make a rough wood frame for the small mural. Chicken wire is tacked tightly inside the frame across the area where the design is to go, for added support. The same process is used as in making a mask. The design is made in the sand and the wood frame is pressed tightly downward in the sand so that it surrounds the design on all sides. The chicken wire should not touch the sand or the design. Plaster is poured through the wire to cover the design. Other layers of plaster are poured until the wire is embedded also. After it has set, the mural may be lifted and brushed carefully. It may have a good frame built around it to cover the rough wood, or the rough frame may be finished with oil paint. Students have experimented with this project at Jacksonville Beach, using the tide-swept, hard-packed sand on which to design their creations. In an hour's time they were able to carry home some very interesting pieces of art work of a permanent nature.

Doris Trevor Cannon teaches art in the Kirby-Smith Junior High School, Jacksonville, Florida; is a former contributor.

BERTHA ELEEDA MALCOLM

When a container of hot wax from candles and paraffin is lowered into a container of cold water, fantastic formations arise. Wax crayon may be added for color. For additional interest try adding other materials.

WAX FANTASTICS/WAX FANTASIES

"What are they?"—"What interesting shapes!"—"Aren't they queer?"—"But, just what are they?"—"Where did you get them?" Yes, indeed, these are but a few of the many questions and exclamations one hears as a group views for the first time these intriguing, fascinating wax formations. One cannot keep folks in suspense too long—but their comments are well worth listening to for some time, at least. When one feels they can wait no longer, then unfold the secret so they too may have the thrill of experimenting with this fascinating medium. Each piece is so different, so interesting in shape and design as one views it from all directions, imagining figures, animals, flower forms—oh! so many objects. But now—let's remove this "wondering"—this "magic."

Old candles and paraffin are melted in a saucepan. Have several saucepans on hand, one for each color. (Pans with pouring spouts are best.) Add wax crayons to the wax, having carefully removed all paper wrappings. You will discover that a very small amount of the wax crayon will color the wax so do not add too much unless a dark color is desired. Cover all table tops and working areas with several layers of newspapers to catch any wax that may be spilled. Have a deep container of cold water ready too. Shallow

Wax formations by students of North Junior High School, Niagara Falls, New York, intended as table decorations. The containers of hot wax assume fantastic shapes when submerged in cold water. Other materials were added in example at right.

boxes, small glasses, tops of paint jars, milk bottle caps, metal foil individual pie pans, paper cups, tops from coffee cans or shortening cans, etc., are needed now. Have a variety of such containers available and ready for once you start you'll want to try just another one and then another one. Do not allow the wax to get too hot, and never let it boil. Much care is necessary as wax will catch on fire easily. It's wise not to have the saucepan more than half full of the wax when heating it.

Pour wax carefully into the container. Using both hands, hold the container of wax firmly and submerge into the container of cold water. Push the container of warm wax slowly and steadily to the bottom of the container of cold water and watch with surprise the beautiful formations of wax rise from the container to the surface of the water. Keep the formation submerged in the cold water until you are certain all the wax in the container is thoroughly set before removing. Then remove with much care your creation from the water. This is particularly necessary when a great amount of wax has been poured into a glass container. If a great amount of wax forms on the top of the water in a mass (this is apt to happen if the water container is not very deep), twist the wax container and the wax formation and again you'll be surprised!

We were not satisfied with just simple creations so began to experiment. First we blocked off a container with a piece of cardboard. Now with two sections in the container we poured one color into each side. This took extra care as well as speed for the wax began to cool rapidly. What will happen when submerged into the water one cannot predict. Sometimes each color rises independently of the other. Other times the two colors blend together as the wax rises. No matter what occurs the results are always interesting.

Next we began to add to the wax just before the containers were lowered into the cold water. From a winter bouquet we took several sprigs of a gray plant. It was interesting to note that the wax rose along one sprig and not at all on the other one. Why? We do not know. Milkweed pods were added to another container of wax to make a most attractive creation. To still another one we placed a pine cone. There's no end to the possibilities. What attractive table decorations they make! Small ones formed in the milk bottle caps may be used for individual favors. Decorative, attractive, fascinating, intriguing—and indeed they are conversational pieces—wax fantasies—wax fantastics!

Author teaches at North Junior High School, Niagara Falls.

JACK BURGNER

The time-consuming problems in making puppets often kill the original incentive. Sawdust and wheat flour may be modeled, loops added, puppets strung. Results may be painted to avoid need for clothing.

A NEW LIGHT ON OLD MR. PUPPET

We teachers of art have tried about every conceivable possibility to produce ***Mr. Puppet,*** yet it seems we still have a basic problem of time. In many schools puppetry has dropped in importance or is completely absent. In contrast, and unfortunately perhaps, it is still handled as an annual product, draining all the physical and mental endurance possible of the student. One reason the unit has been unloaded by so many schools is simply the unfortunate amount of time necessary to create the idea, execute the construction, assemble the parts, paint, dress, and finally string up, not forgetting the importance of learning to operate and playing a part of a stage production. It seems downright tragic to think of all the other activities that could be experienced during the weeks that go into the production of the puppet. Because of the desirable results that can be accomplished, there has been this constant conflict in trying to decide if it is worthwhile to spend the necessary time to arrive at the point of using the puppet. For this reason, many of us have

Wheat flour is mixed with water to make a thin consistency. Fine sawdust is added and mixed well. Sawdust absorbs binder.

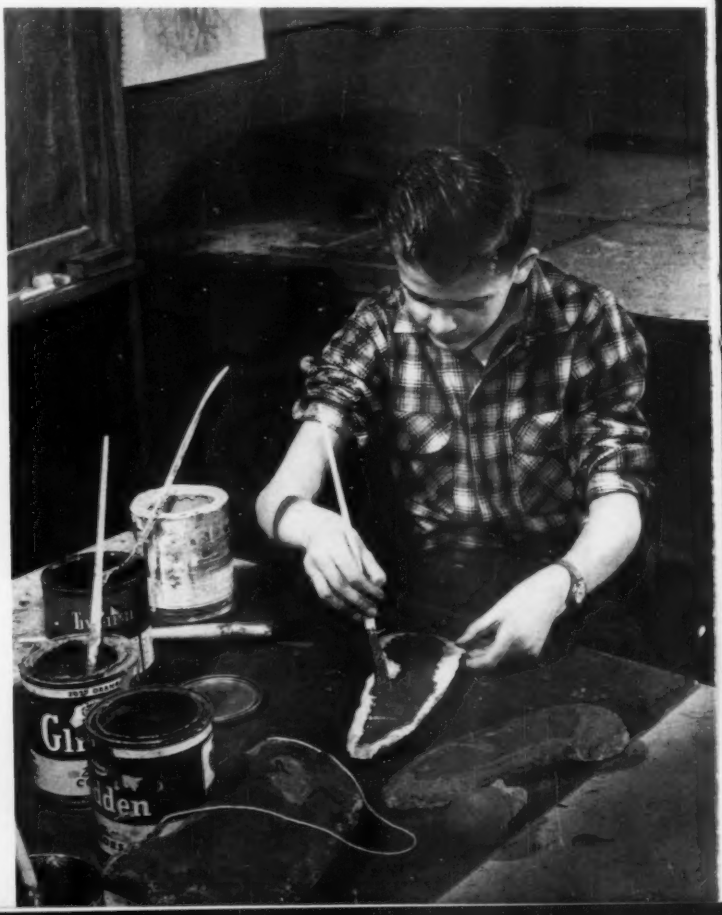
PHOTOGRAPHS BY B. L. FREEMESSER, PHOTOGRAPHIC BUREAU, UNIVERSITY OF OREGON

The wire with loop is imbedded into the ends of the modeled forms, below. Be sure the wire loop is exposed and placed at a right angle to the loop which will be later attached.

The plastic sawdust is then molded to form desired shapes.

After drying, painting separate pieces proves quite simple.

The wire is cut and bent around a pencil for necessary loop.



searched for substitutes, such as shadow, stick, sack, and many others that fill the bill.

With the purpose of finding a better solution, the idea here presented was born. Using sawdust and wheat flour paste as the material for the parts of the puppet, the separate sections may be modeled instead of laboriously sculptured, as has been the practice in most cases in the past. Joints are black iron stovepipe wire with loops exposed, to be later joined. As a rule, clothes are not necessary. By the time the puppet is ready to use, the interest is to a peak, not lost. Mix wheat flour with water to make a thin, watery consistency. Add fine sawdust. Mix well. The dry sawdust will absorb the binder. The sawdust is then modeled to the desired shapes. The wire is cut and bent around a pencil for the necessary loop. The wire is imbedded into the ends of the modeled forms. Be sure the loop is exposed and at a right angle to the loop which will be later attached. After drying, painting proves quite simple for each piece is separate. Final assembly consists of closing the loops and stringing. During drying, the stage may be completed and final plans made so when the puppet is complete, the actual play production can begin at once.

Jack Burgner is assistant professor of art in the School of Architecture and Allied Arts, University of Oregon, Eugene.

The final assembly consists of closing the loops, stringing.

When puppets are complete, play production may begin.

PHOTOGRAPHS BY B. L. FREEMESSER, UNIVERSITY OF OREGON

ITEMS OF INTEREST

Brush Catalog To help art teachers and supervisors in selecting the correct brushes for their classes, M. Grumbacher, Inc., 460 West 34th St., New York 1, N. Y., offers you a comprehensive catalog of their complete line of brushes for school use. Throughout the sixteen pages of the catalog each category of brush is illustrated, described and priced. In addition, complete specifications for ordering are given to help you at requisition time. This catalog is available free to teachers and supervisors who write to the Sales Promotion Department of M. Grumbacher at the address given above.

Washable Crayon Pictured here is a box of the new line of Wash Off crayons offered by Art Crayon Co., 200 Fifth Avenue, New York City. These crayons are guaranteed to wash off any washable surface. Painted walls, woodwork, wallpaper may be cleaned with a cloth dipped in lukewarm soapy water; for polished furniture surfaces, wipe clean with a soft, dry cloth; all fabrics wash clean—though if mark is deeply imbedded it is best to soak fabric in cool, soapy water before washing. These new crayons are packaged in boxes of 8, 16, 24 and 48 and are available from your school supply or stationery dealer.

Raku Kiln A recent folder from American Art Clay Co. gives helpful hints on the technique of decorating and firing Raku pottery. It also lists the complete line of Raku kilns, clays, glazes and decorating colors made especially for those wishing to make this type of ware. Modern methods now make it possible to fire Raku pottery (meaning comfort or happiness) in 20 to 30 minutes and the folder gives you the process. For your free copy, please write Items of Interest Editor, 181 Printers Building, Worcester 8, Mass., for the Raku folder.

SAY YOU SAW IT IN SCHOOL ARTS

ITEMS OF INTEREST *Continued*

For Displays A new product that created keen interest at the N.A.E.A. Convention in Los Angeles this spring is called Anchor Dough. It is a doughlike adhesive (not sticky to the touch) used for attaching notices and displays of art work to any clean, dry surface without damage or blemish to either the article or the surface. This smooth, plastic material is completely re-usable; it will not dry out or harden and gives sturdy, invisible support to material on display. In addition, no residue is left on the surface when Anchor Dough is removed. For a free sample and prices, simply write on your school letterhead to Anchor Dough, P.O. Box 2056, Riverside, California.

Chalkboard A new product, Formica Chalkboard, will soon be offered schools, colleges and other institutions by Formica Corporation. The chalkboard sheets will be supplied distributors and manufacturers who will attach various recommended backing materials before final installation. However, it may be applied without backing material over slate or other products by the use of Formica Fast Dry Contact Bond Cement. Your equipment supplier can give you full details on Formica Chalkboard and the results of five years of field tests before it was offered to schools.

Kodak Photo Contest Entrants in the 1958 Kodak High School Photo Contest can benefit materially from two helpful items offered by Eastman Kodak Company, sponsor of the contest. The items, Contest Cues, containing tips and ideas which have helped entrants in years past, and the booklet exhibiting the sixteen pictures which earned 1957 top honors are available without charge. Keyed to the sweeping changes in the new contest, the brochures not only show what kind of pictures the judges thought best, but are full of valuable suggestions on viewpoint and subject arrangement. Students and teachers writing for the booklets will also receive complete information about the new structure of the competition. Write for complete information to Kodak High School Photo Contest, Rochester 4, New York.

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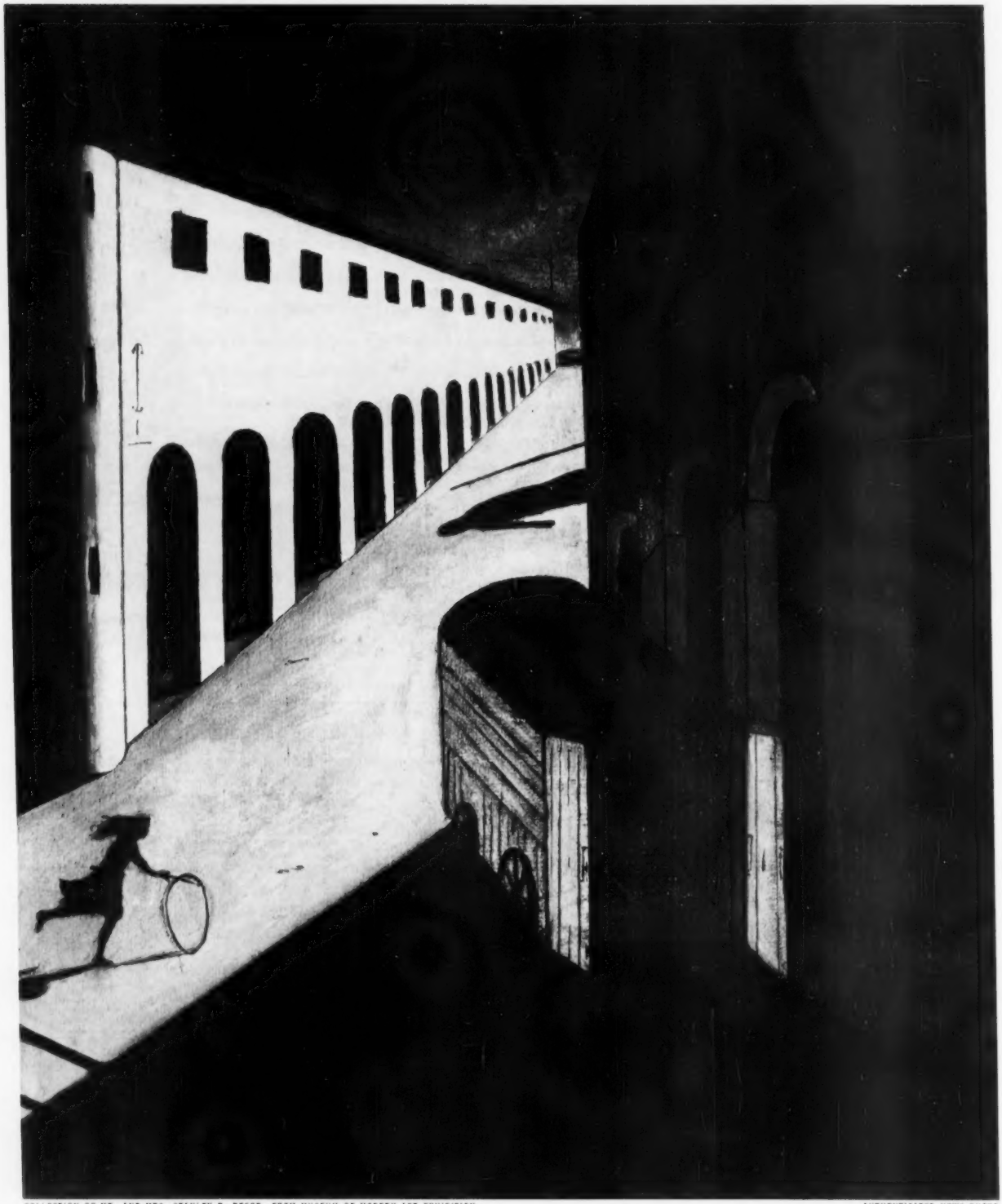

COLLECTION OF MR. AND MRS. STANLEY R. RESOR, FROM MUSEUM OF MODERN ART EXHIBITION — AUTHENTICATED NEWS PHOTO

Melancholy and Mystery of a Street, by Giorgio de Chirico, 1914. A convincing painting of a reasonably impossible place.

GIORGIO DE CHIRICO, DECEPTIVE REALISM

HALE A. WOODRUFF

There are paintings which, on first observation, carry such a forceful impact that one is immediately impressed by the obvious and is therefore apt to overlook the more subtle symbols and suggestions included in them. The treatment of the subject in such paintings is, apparently, so faithful to nature that it is easy to shrug it off as just another piece of naturalism. Buildings, people, and other objects may be so representationally handled in these paintings that artistically significant undertones and symbolical implications are likely to escape a mere casual observation.

"Melancholy and Mystery of a Street," by Giorgio de Chirico, is a work which is, on the surface, deceptive. Painted in 1914, it is typical of a phase of the artist's work which he continued to pursue over a long period of years, and by which he is perhaps best known today. The painting depicts a scene immediately recognized as Italian. The buildings, set on a plaza or wide street, give a foreboding aspect to the entire scene. The stark loneliness of the structures, looming ominously large, creates a sort of "ghost town" quality. The starkness, already persuasive because of the sharp lights and somber shadows, appears even greater as we sense the deserted, uninhabited characterization. The illumination seems to come from some artificially contrived source, as on a TV or movie set, while the shadows are exaggerated and deepened. The total feeling is one of neither night or day. The little girl, anonymously portrayed in silhouette and alone with her hoop, is happily oblivious to these threatening surroundings. She romps through the open place, similarly unaware or fearless of the menacing figure whose great shadow breaks the silence of the glaring light.

The innocent child and predatory figure may afford here a wide range of sociological as well as psychological associations and meanings. The windows and arched portals of the arcades are monotonously repeated, resulting in a visually dulling sensation. The arcades themselves, as well as the cart, are shorn of all extraneous embellishments and decorations. They are simple, monolithic forms, yet there is a compelling quality about them. Their bleak simplicity can be contrasted to the more ornate character of the Italian Renaissance arcade, from which de Chirico most certainly must have received his inspiration. There is indeed a feeling of nostalgia in the total portrayal—nostalgia for the glories of a Renaissance now long past, with only echoes remaining to give us a hint of what it might have been. The legacy of the Renaissance became the fountain from which de Chirico drew many of his concepts and philosophies on art. He has been able, in a measure, to recapture some of its general flavor, if not its actuality. This he has translated into his own idioms in accordance with his aims and purposes.

The contained "picture box" of Giotto has been employed as a compositional point of departure by the artist. In many of his works, perspective, brought to its fullest expressiveness during the Renaissance, has been used as a means of intensifying the interpretation of this themes. In "Melancholy and Mystery of a Street" the spatial treatment has been heightened by extremely acute perspective. The arcade to the left seems normal enough as it extends into deep space, moving toward its own vanishing point. But the arcade in the right foreground moves perspectivewise in another spatial direction. Its vanishing point is somewhere near the center of the painting. And the cart is projected according to isometric principles, in defiance of the laws of optical perspective. This practice of varying the space and perspective treatments in a single painting was in wide use during the early part of the Renaissance. While the appearances of many objects were thus distorted, they nevertheless retained a convincing look of normalcy. Many Oriental artists, particularly the Persians, also engaged in the use of multiple space concepts in a single work.

In this painting, de Chirico has given us a small fragment of a world which we might very well know—or come to know. Yet with all its realism and literalness it could never actually be. For everything here is mood, symbolism, mystery, and the unreal; a reasonably impossible place. And it is just this deception that renders the painting so convincing. It is, if you will, more real than real. Compare this work with that of any abstract artist; Stuart Davis, for example. Davis destroys then reconstructs his subject along abstract lines while retaining its essential quality. His is a departure from the outward appearance of the subject but, by abstraction, he arrives at a forthright expression of its basic character. In "Melancholy and Mystery of a Street" de Chirico modifies the subject, retaining its outward appearance, yet renders it transcendental. He thereby enables us to see it as new meaning and ascribe to it other values and associations. In recent years, because of either ideological, sociological or aesthetic reasons, the position of de Chirico in the world of art has been the subject of wide debate. But whatever the opinions of those who today hold reservations about him as man or as artist, no one can detract from the distinctive quality of his art.

Hale A Woodruff is professor of art education, New York University. He discusses a different artist each month.

ideas, methods and materials

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ITEMS OF INTEREST *Continued*

Print Catalog A very complete reference and ordering catalog from University Prints, 15 Brattle St., Harvard Square, Cambridge 38, Mass., lists about 5,500 different fine arts subjects available to you as prints. Listings are by period, school and artist, and all the prints are size 5½ x 8 inches. Supplementing the 204-page catalog are two folders of Special Topic Study Sets; one folder offers subjects at the high school level, the other for college students. You may obtain a copy of the catalog and supplementary folders by sending fifty cents to Mr. William E. Teel at University Prints.

Utility Box A new, lightweight, one-piece molded Fiberglas utility box, recently introduced by Samuel Olson Manufacturing Company, Inc., 2418 Bloomingdale Ave., Chicago, Illinois, offers qualities of interest to art teachers. Weighing only 4 pounds and with generous 15⅜ x 20¾ x 5" dimensions, the boxes are seamless, easy to clean, and can be compactly stacked when not in use. The Fiberglas material is tough and wear-resistant, waterproof, stainproof, odorless and resistant to common acids and alkalis. Write to the manufacturer for details and prices.

Photo Competition Scholastic Magazines and Ansco announce the 1958 Scholastic-Ansco Photography Awards competition among junior and senior high school students. All junior and senior high school students in the United States and its territories are eligible to enter and there are four divisions. Cash prizes of $50, $25, $15 and merchandise prizes will be awarded in 15 classifications. A rules booklet containing full information is available without charge at Ansco dealers or by writing to Scholastic-Ansco Photography Awards, 33 West 42nd St., New York 36, N. Y.

Summer Study A folder from Study Abroad, Inc., 250 West 57th St., New York 19, N. Y., gives information on art study tours scheduled for this coming summer. This next season marks the seventh consecutive year that Temple University has offered this study tour, the basic purpose of which is to study our artistic heritage in its original setting. The course carries six semester hours of graduate or undergraduate credit. For complete details of tours and itineraries, please write Study Abroad.

LETTERS

Automation in Education Kathryn J. Twomey of Solvay, New York, writes us as follows: "They also have those towel-monsters in **girls'** rooms. I admire your editorials always, but you outdid yourself on the November one. A crying shame it will be read mainly by art teachers. May I suggest a copy be sent to George Sokolsky, the syndicated columnist who writes about education intelligently? It's hard to believe the teaching machines, but I've re-read and detect no tongue-in-cheek tone at that point. And to think that three decades ago "the brave new world" seemed fantastic! Thanks for all the quotable final paragraphs you have given us—and please keep on."

Andrew Flagg of the North Adams, Massachusetts State Teachers College writes on same topic. "The next time you 'stand there waiting for the next towel to be released' don't 'blow a fuse.' As an old and confirmed two-towel ler I have found a little lever on the right hand side of the 'rectangular robot' which will send the second, and even third or fourth towel on its way. Just flip the lever and to (censored) with 'reverent' or 'irreverent obedience.' (Just what educational implications this anti-automation has I haven't had time to figure out). Better keep this under your hat because if it gets out I am afraid that they will set up a closed-circuit TV to trap two-towellers like us. Meant to write some time ago, seriously, to tell you how impressed we are with the constantly increasing quality of School Arts. It is not only better looking but better reading, too. I am not the only one who feels this way for I find our library copies becoming limp and tired much sooner than before. Keep up the good work."

We may seem to be a little touched in the head, sometimes, when we write the editorials, but we are honestly trying to express the conscience of the profession without fear or favor. And while our comments at times may seem to be eighty or ninety per cent blarney, there is usually a considerable element of truth between the lines. We are sometimes told that we should "emphasize the positive" and soft-pedal the unpleasant facts, but we have a feeling that somebody needs to call a spade a spade. Too often, even our professional journals seem to see only the favorable and overlook that which is not so pleasant. We believe that problems are never solved by hiding them.

Whenever we receive a compliment on the magazine, we accept it on behalf of the many people who work together to produce it. An average of twenty-five people contribute to the editorial material in each issue, by writing articles and by editing the special features. We have the finest advisory board any editor could desire, and hundreds of others take time to send suggestions. To all of these, as well as the folks who put it together, we express our many thanks.

JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

beginning teacher

Teacher-Pupil Planning in Art Just what is teacher-pupil planning in art education? Evidence indicates that as a classroom procedure it is interpreted variously by different art teachers and, on this basis, is rejected or accepted by them. Among the various views of teacher-pupil planning may be found the following: (1) The belief that children "don't know anything" or at least "not enough" and, therefore, would be useless if not a nuisance in planning with the teacher for their own work or the work of the class. (2) The view illustrated by a quote from a current monograph for teachers, as follows: ". . . In your talk with the children you might lead off by asking them what they'd like to learn this year. No mistake, you'll get a lively discussion. You'll get a quick report on likes and dislikes. After a free-for-all pleasantry of this sort, it's your turn to take the helm. You now tell the children what they'll be learning. . . ." The teacher of this quote only gives the impression or makes a pretense of involving the children but in reality it is she who makes all of the decisions. (3) The idea of teacher-pupil planning as thoughtless giving of opportunity to children to "tell the teacher off." (4) The conviction that teacher-pupil planning is basic and needs to be carried out, even if only in a small way, in any art teaching situation.

It is interesting to note that an art teacher with the latter view believes that schools, among other things, should help boys and girls to make increasingly wiser decisions and to act upon more reasoned thinking. She encourages pupil participation ***wherever*** and ***whenever possible*** in real planning in their art work as a means toward realizing this goal. For example, a teacher might help six-year-olds in listing what they have learned about the work of the dairy farmer. She might then plan with them to assume as individuals responsibility for making a picture of one of the ideas in order that all of the ideas be included in the work of the group. This teacher might work with older children in listing possible materials suitable for puppet making and arrange for individuals or committees of children to see that all was in readiness for the next work session. She might plan with the boys and girls after work has gotten under way in what might be called a stock-taking session. An example of this would be working with ten-year-olds in deciding possible placements of additional people-figures on a partially completed mural in order that the design be balanced and unified. She might help an individual child to work through to possible new ways of using an art medium with which he already has some acquaintance. Such an art teacher at the end of a work session might help the boys and girls through discussion to come to an agreement as to better ways of using and caring for art materials and tools in order that they be used to full advantage and kept in the best of working condition.

From the examples given it can be seen that teacher-pupil planning varies from situation to situation. It varies according to maturity and readiness of children to take initiative, assume responsibility and use freedom wisely. It varies from the making of simple decisions involving little thinking to more complicated ones involving complex thought processes. It varies, furthermore, according to what needs to be done in various aspects of each art teaching situation. It is evident, too, that teacher-pupil planning calls for building of mutual respect between teacher-pupil and between pupil-pupil. It involves developing of greater confidence in self and others. It calls for an increasing understanding on the part of the boys and girls of goals toward which they are working and demands a growing responsibility on the part of each one relative to meeting these goals.

In summary, these aspects of teacher-pupil planning are among those misunderstood by art teachers holding the first three views described on this page. Unable to understand the nature of the process such art teachers see not even the citizenship goal, let alone other values to be gained from this way of working in the classroom.

Pupil-teacher planning calls for an increasing understanding on the part of boys and girls toward goals. Illustration is by Florida State University elementary education majors.

STENCIL BY CARLEEN HARRINGTON, FRANCES HEARN, VIVIAN MOAKS, JOAN OPALINSKI

ART FILMS

One of our best and most prolific producers and directors of art education films, Frank Bach and his associate, James Schinneller, have done three films. These films are based on nature as a source of inspiration for creative work. In each, a special area of nature has become the source for patterns, color, texture and shapes that the child can use in communicating his own special perceptions of these natural objects. In each film a special technique is developed to carry out the ideas he has developed from his observation of nature.

In the first film titled "Birds and Etching," we find two attractive youngsters using birds in crayon etching. The second, which I think was the most successful, brings us the same youngsters using thickened paint to make what we might call relief paintings. This is called "Insects and Painting." The third film, "Weeds and Mosaics," is a project in which pebbles are used to make mosaics based on weed forms. In all of these films, I found the camera observations of the birds, insects, and weeds to be very well done and I am sure they would bring new viewpoints to our students on the world around us. These films are available from the Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood, California. You probably know that all Bailey films are also available from the International Film Bureau, 67 E. Jackson Boulevard, Chicago 4, Illinois.

A film by the same producer, Frank Bach, indicates the beginning of a new and possibly very interesting idea. The film, "Art Begins at Home," accents the idea of parent participation. This with examples of materials and experiences that can be used at home shows a basis for a school, home cooperation that we so badly need. I would like to see more of the parents actually working.

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

new teaching aids

EDMUND B. FELDMAN

Dr. Edmund B. Feldman is coordinator for the art education program at Carnegie Institute of Technology, Pittsburgh.

Study of the figure still remains an indispensable part of the training of the artist and in school art programs it is probably the most fascinating theme available to the teacher. Yet, for some years past, figure work has produced a staggering amount of stereotyped studies, dry-as-dust, unvarying in their monotony and lack of original vision. There are not many great teachers of the figure, and few books on the market which can help us break out of the old, somewhat discredited routines.

Now we have a new volume which can help to meet the need: **Figure Drawing Comes to Life** by Calvin Albert and Dorothy Gees Seckler (published by Reinhold Publishing Corporation, New York, 1957), Price $7.50. Calvin Albert, who teaches at Pratt Institute, uses a number of teaching techniques, some old, some new, which oblige the student to investigate line and light, proportion and action, weight and surface, material and execution. Dorothy Gees Seckler has gracefully described the methods which produced the examples in the volume and contributed her own highly pertinent and sensitive observations on the problems involved. The illustrations are made up of the work of freshmen, for the most part, and instructive parallel examples by the masters. And, like the other books by this publisher, the entire book production is very handsome.

Now a word as to the methods. Some of the devices such as scribbling the figure, interpreting the figure geometrically, sighting the figure, and executing the figure in collage, are more or less familiar. The yarn drawings, the distorted perspective drawings, the multiple contour drawings, and the mechanical models are less familiar. Much of the work illustrated has a strong resemblance to cubist paintings and drawings, surrealist and expressionist works, and the results achieved by Feininger, Henry Moore, Chirico, Tamayo, and others. The influence of the modern masters is felt throughout these student works. It is not unintentional as the students sometimes deliberately interpret the work of a master in another style. There are also efforts at macabre humor and at caricature, which, like farce in the theater, is difficult to carry off. But the students have been led successfully from the world of artistic style. They have learned that line has its own reality to which perceived reality can be made to conform. I think that, when a student learns that his own vision and technique can dominate his theme, he is beginning to be an artist.

There is a point, however, where the effects which a material or technique can produce, outdistance their expressive meaning. Gifted students, particularly, are tempted to let a chance manipulation, in effect, take the place of understanding. There is a relation between what is happening on the drawing board and what is happening on the model stand. It is not an imitative relation. It is rather an adjustment between the demands of fact and structure, the possibilities of a material like ink, charcoal, or paint, and the needs of an individual for significant expression. The supression of any of these elements in the drawing situation is unhealthy. Among high school students there is a strong desire to come to terms with the objective, factual demands of a model—and this is a natural and legitimate desire. But the teacher must make the student realize that imitation is not the way to come to terms with fact. He must realize that there is more to the figure than imitation can successfully render, and drawing is the search for that "more." I am happy to say that the Albert and Seckler volume is a worthy ally in the search for healthy drawing method. It does justice to the individual need for expression, the objectivity of the model, the potential of materials, and the lessons of the art tradition.

Hastings House published an interesting book called **How to Find Your Own Style in Painting,** by Ray Bethers, Price $3.50. Mr. Bethers' subtitle is "What style is—and how the kind of a person you are will influence your style." His method in this book is to paint the same subject in a dozen different styles, making comments on the features of the style and the artists who tend to use it. In addition he has taken the photograph of a barn and asked six painters to interpret it: Aaron Bohrod, John Haley, Mine Okubo, Lamar Dodd, Dong Kingman, and Arthur Osver.

Without a doubt, style in painting is a mysterious distillate of personality and technique. I am not sure, however, that the creative artist arrives at a style by consciously combining the style features of analytic cubism and primitive naive painting, to use two of Mr. Bethers' categories. Rather, I suspect the problem of expression is foremost and "style" just happens. At any rate, while this book has a number of valid observations about the art of picture making, it is a little too superficial about the problem of being genuinely original and creative. I am also a bit surprised at the artists who paint pictures to order from a photograph in order to illustrate a dubious thesis. The volume nevertheless has a laudable aim. It seeks to absorb for the student a multitude of painting influences. Perhaps what I am saying is that no one can do this for you; the student must integrate experience for himself.

Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 181 Printers Building, Worcester 8, Massachusetts.

ADVERTISERS

JANUARY 1958

ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

Where to start in art for the adult beginner? Illinois. (Continued from last month.)

Why not start out with tempera paint? You can use it as fluidly as you might water color or with the over painting deliberativeness possible with oils. It is not expensive. You can get satisfying colorful results. You might find pleasure in using soft chalks of clear color to achieve an effect of both drawing and painting. If you react more readily to color than to line you will find something of interest in an idea advocated by Ralph Pearson in ***New Art Education,*** published by Harper and Brothers, 1941. "First paintings should be done with no subject and no conscious design—just free, happy-go-lucky adventures with color. The wilder and freer the better. Thinking and remembering should be discarded. For one experiment paint an explosion in a paint factory. Once complete emotional abandon is gained, with its resultant sense of power over color, then a number of experiments can be taken more slowly and consciously."

Look into ***Exploring Art*** by Kainz and Riley, published by Harcourt, Brace and Company, 1948, and by Emerson, ***Design, A Creative Approach,*** published by International Textbook Company, 1953. See if you can get your colleagues or neighbors to join you. Have fun. Keep working at it!

I have a challenge I must meet but I need help. I teach in a high school for normal students. Now a sophomore boy, blind from birth, wants to attend here. He was in an institution for the blind. Authorities found him mentally far superior to other students and advised him to return home and try to attend school with normal students. His plan is to go to college when he has finished high school. He is capable of carrying on in his classes in English, history, etc., and takes all his notes in class on his typewriter. He wants art but I am somewhat at a loss as to how to teach a blind student. At present I am teaching him plastic lacing. I can handle the teaching of ceramics, wood projects, and possibly leather tooling and lacing as well as finger painting. However, I feel he should get more—work in two dimensions, especially drawing and painting. I would appreciate any help you may be able to give, or the name and address of someone who can help. Since my contact with this eager beaver, I say "Thank you, God, for my two good eyes," more fervently than ever before. Louisiana.

I have been working with the training of a blind adolescent girl. I believe that she should have some work in color to help her with her grooming. She hasn't anyone to help her in choice of clothing that will make her attractive. How can I teach her color? England.

Perhaps you are familiar with the writings of Dr. Viktor Lowenfeld. He worked for some time with blind people. You will find that he has written about this in his book, ***Creative and Mental Growth,*** published by MacMillan. It seems questionable that a blind person could get satisfaction through working in painting and drawing. Your planning to work in plastic form seems much wiser. Clay modeling would be something that he could appreciate not only during the process but after the work has been completed. He may be interested in using wire for various kinds of construction, or drawing with a string pulled from paste, or with wire. He may find pleasure in the textural quality of materials and with his well developed tactile sense, design in texture. What about mosaic tile? The League of New Hampshire Arts and Crafts has trained blind veterans in weaving and pottery. Through the Foundation for the Blind others are being taught to use the sewing machine and to do chair caning. Seek the names of schools for the blind and make inquiry as to what art work is taught.

You see, two-dimensional work is dependent on light and color quality for effect. A blind person is excluded from these two so that he could have no recognition or appreciation of his own expressions. Does this not seem likely to be more frustrating than helpful? Might the fine arts experiences of your student come more happily through the tonal arts rather than through the visual arts? It seems that your student will have to depend on the integrity of sales personnel for her color choices. Your method of giving help may be through furthering her understanding of the importance of line, texture, and accessories. As you discuss these with her you might coach her in the kinds of questions to ask so that she can obtain some impression of the kind of wearing apparel she would purchase. Dr. Deane B. Judd in his book, ***Color in Business, Science and Industry,*** published in 1952 by John Wiley and Sons Inc., states: "The child learns to respond to light, movement, form, and color in about that order." Both of you say that your students have been blind since birth. Thus this learning has never taken place. There is no color concept on which to build.

Scarecrows in the Sky

EDITORIAL

We are behaving like a bunch of scared rabbits. The second-guessers, I-told-you-so's, and post-season quarterbacks are having a field day. Everybody is seeking to place the blame on somebody else. Even as I write these comments, our government is trying to get its own Sputnik into the sky, probably weeks before we are ready, and mainly to reduce the clamor for somebody's scalp and restore some measure of confidence to our people. Politics being what they are, people who helped shape our national policy by insisting on lower taxes, less military expenditures, and less funds for research, are now blaming those who were influenced by these demands. When there is a fire in a crowded theater it calls for an orderly exit. Panic, name-calling, and shoving around can cause more casualties than the fire itself. Either the President or the Congress is being blamed, depending upon the party to which one holds blind allegiance. The finger of guilt is even being placed on the curriculum in the primary grades. Junior high school children are being told that unless they get their mathematics and science lessons done to perfection the fate of the free world is in jeopardy.

Like the man who has had a hard day in the office and returns home to beat his wife and kids, we are lunging out at everything and everybody without rhyme or reason. Unless we keep our heads, we are going to do irreparable damage to our country, education, and other institutions. Either the situation is serious or it isn't serious. If it isn't serious we are wasting our energies in attacking each other. If it is serious we had better darn well stick together for we must either stand together or fall together. Educators, with their long experience conducting fire drills, should know that this is no time for hysteria or ill-considered actions. If we are in imminent danger of being blown off the face of the earth, anything we do to our schools will be too late to do any good. If we have a period of grace we have time to think, time to consider every good idea regardless of its source, time to carefully evaluate plans and try to arrive at a democratic consensus of opinion.

Facts have been facts since the beginning of time. The very elements and materials with which we must work have been there longer than recorded history. Our problem is not to produce new facts or new elements but to discover those which already exist. Unless we are reconciled to mass suicide, the real urgency is how to use these facts, principles, elements, and materials to serve mankind. This calls for continuing experiment and much trial and error. More than anything else, the scientist needs imagination, for it is imagination which closes the gap between the known and the unknown. Without imagination scientists are mere technicians. We are not lacking in technicians. One thousand scientists with real imagination, freedom and materials with which to work, could solve most any problem we have imagination enough to conceive. For all we know, we may already have enough capable scientists to do the job if we, the people of America, had enough imagination to support them in their efforts. This is the real rub, for we the people are responsible for the situation we are in. A dictatorship requires only a few smart and imaginative people at the helm. In a democracy we need an imaginative spirit in the public, for it is the public which limits or stimulates and otherwise controls what is done at the top.

Sure we need more science and mathematics, where it will do the most good. But science is more than mounting butterflies or watching a tadpole grow in an old pickle jar. Teaching facts alone will not produce imagination in itself. In fact, unless we are careful, we can clutter up the minds and the school day with so many statistics, formulae, facts and drills that there is little time left for developing the imagination. Our problem in America is not the same as in Russia. There they adopted some of our "capitalistic" ideas by giving extra rewards to scientists and teachers, and by giving them freedom to work and experiment. Democracy is still the greatest social invention of all time, but it is painfully slow at times when there is inertia, apathy, and a lack of imagination in the general public. We could probably segregate a few thousand school children who seem to have aptitudes for a creative use of science, feed them cod liver oil and plenty of vitamins (educational and otherwise), but they couldn't do the job they were prepared to do unless we the people encourage, applaud, and support them.

The danger is not in soft subjects but in soft heads. Because imagination spells the difference between a scientist and a technician, between public support and indifference, we need to supplement our emphasis on science with a greater emphasis on subjects like art which stimulate the imagination. We need more than ever social experiences and social studies which can direct the use of science for man's good instead of his destruction. We need to develop the arts of communication so that all men may understand each other better. Yes, we even need athletics, with or without letters, to develop strong bodies for strong minds. Our schools should provide a stimulating way to live; not just an exciting way to die.

D. Kenneth Winebrenner

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